

UC-NRLF



B 4 033 399



THE LIBRARY  
OF  
THE UNIVERSITY  
OF CALIFORNIA



H. Teshima





A  
HANDBOOK  
OF  
COLLOQUIAL JAPANESE

BY  
BASIL HALL CHAMBERLAIN

*EMERITUS PROFESSOR OF JAPANESE AND PHILOLOGY IN THE  
IMPERIAL UNIVERSITY OF TŌKYŌ*

Fourth Edition

Revised



LONDON: CROSBY LOCKWOOD & SON

---

KELLY & WALSH, LD.

YOKOHAMA, SHANGHAI, HONGKONG, SINGAPORE

1907

[All rights reserved]

5858  
2008  
1907

E. A. L.



## PREFACE

TO THE

## FOURTH EDITION.

---

THIS edition, though carefully revised, practically reproduces its forerunners of 1888, 1889, and 1898. In the second or "Practical Part" of the book, a few pieces that had lost their interest have been dropped, and replaced by others more up to date. The author's thanks are due to the *Fiji Shimpō* Publishing Company for permission to make use of one of the chapters of the late Mr. Fukuzawa's "Autobiography." He would also express his gratitude for the corrections and suggestions of more than one critic and correspondent. Similar aid will always be welcome; for in the case of a language so exceptionally difficult as Japanese, the utmost that any grammarian, however painstaking, can hope to produce necessarily falls far short of the ideal, and here, if anywhere, the saying holds good that in multitude of counsellors there is safety.

All learners should provide themselves with Hampden and Parlett's *English-Japanese Dictionary of the Spoken Language*, and when they find the little Vocabulary at the end of the present volume insufficient, with either Brinkley's or Hepburn's Japanese-English

dictionary.\* For the written characters, consult the present writer's *Practical Introduction to the Study of Japanese Writing* (*Moji no Shirube*). On pronunciation the only scientific authority is Edwards' *Étude Phonétique de la Langue Japonaise*. Those rare students who may desire to pass beyond modern colloquial practice into the field of philological research should peruse Aston's *Grammar of the Japanese Written Language*,—an admirably lucid work embodying all the best results obtained by the native school of grammarians,—and the present writer's *Essay in Aid of a Grammar and Dictionary of the Luchuan Language* ("Trans. Asiat. Soc. of Japan," Vol. XXIII. Suppl.), wherein an attempt has been made to attack some of the problems of Japanese philology from the outside.

Health considerations have compelled the author to have recourse to the kind offices of Mr. Walter Dening, the well-known author of *Specimens of Translation* and other useful works, for the English versions of "Mr. Fukuzawa's English Studies" and "A Debate in the Diet." To the same gentleman, to Mr. W. B. Mason, and to Mr. E. Nagahara his thanks are due for reading the proof-sheets.

Miyanoshita.

October, 1907.

---

\* To students familiar with French, Lemaréchal's *Dictionnaire Japonais-Français* and Raguet's *Dictionnaire Français-Japonais* may also be recommended.



# TABLE OF CONTENTS.

---

## (THEORETICAL PART,

OR

## GRAMMAR.)

---

### CHAPTER I.

#### INTRODUCTORY REMARKS.

¶ 1, Method of using this Handbook.—¶ 2, Necessity for much Learning by Heart.—¶ 3, Relationship of Japanese to Other Languages.—¶ 4, Differences between Ancient and Modern Japanese, Introduction of Chinese.—¶ 5, Pronunciation of Chinese.—¶ 6, Preference for Chinese Words.—¶ 7, Japanese Writing, the *Kana* Syllabaries.—¶ 8, Colloquial Literature.—¶ 9, Parts of Speech.—¶ 10, Errors into which European Speakers are Apt to Fall ... .. Pp. 1—11.

### CHAPTER II.

#### PRONUNCIATION AND LETTER-CHANGES.

¶ 11, Letters.—¶ 12—13, Vowels, Short and Long.—¶ 14—19, Vowel Peculiarities, Quiescent Vowels.—¶ 20—22, Diphthongs.—¶ 23—25, Consonants, Simple and Double.—¶ 26, Final Letters.—¶ 27, Accent.—¶ 28—32, Letter-Changes, the *Nigori*, Reduplication of Consonants.—¶ 33, Change of *e* to *a* in certain Compounds.—¶ 34, Japanese Inability to Pronounce certain Combinations of Letters, Changes hence Resulting in Imported European Words.—¶ 35, Euphonic Contractions ... .. Pp. 12—26.

## CHAPTER III.

## THE NOUN.

¶ 36—44, Number and Gender.—¶ 45—49, Compound Nouns, Synthesis of Contradictories, Difference between Native and Chinese Compounds, Hyphens.—¶ 50, Word-building, Proper Names.—¶ 51, Honorifics in Word-building.—¶ 52, Nouns in *sa* and *mi*.—¶ 53—54, *Koto* and *Mono*.—¶ 55, Names of Shops.—¶ 56, Names of Trees, Rivers, Islands, and Mountains.—¶ 57, *Aida*, *Hazu*, *Toki*.—¶ 58, *Tokoro*, *Dokoro*.—¶ 59, Verbs used as Nouns.—¶ 60—63, Nouns used as Adjectives.—¶ 64, Nouns used as Adverbs ... .. Pp. 27—45.

## CHAPTER IV.

## THE PRONOUN.

¶ 65—71, Personal Pronouns.—¶ 72, Reflexive Pronouns.—¶ 73—79, Demonstrative, Interrogative, and Indefinite Pronouns and Adverbs (¶ 74, Table of Pronouns and Adverbs).—¶ 80—86, Relative Pronouns, *Tokoro no* ... .. Pp. 46—61.

## CHAPTER V.

## THE POSTPOSITION.

¶ 87—135, Postpositions Proper (including ¶ 88—90, *De*.—¶ 91—94, *Ga*.—¶ 95—98, *Ka*.—¶ 99—100, *Kara*.—¶ 101, *Made*.—¶ 102, *Mo*.—¶ 103, *Motte*.—¶ 104—109, *Ni*.—¶ 110—114, *No*.—¶ 115, *Dano*.—¶ 116, *Shi*.—¶ 117—121, *To*, *Tote*.—¶ 122—125, *Wa*.—¶ 126—128, Difference between *Wa* and *Ga*.—¶ 129—132, *Wo*.—¶ 133, *Ya*.—¶ 134, *Ye*.—¶ 135, *Yori*).—¶ 136—140, Postpositions Combined, *No ni*, *Woba*, *To wa*.—¶ 141—145, Quasi-Postpositions ... .. Pp. 62—100.

## CHAPTER VI.

## THE NUMERAL.

¶ 146—156, Cardinal Numbers (including ¶ 147—151, Native Numerals.—¶ 152, Chinese Numerals.—¶ 153, Letter-Changes of Chinese



Numerals.—¶ 154—156, Sundry Peculiarities of Numerals).—¶ 157—160, Chinese Auxiliary Numerals.—¶ 161, Native Auxiliary Numerals.—¶ 162, Counting of Human Beings.—¶ 163—165, Interrogative Numeral Words.—¶ 166, Ordinal and Fractional Numbers.—¶ 167—172, Counting of Time.—¶ 173—174, Miscellaneous Numeral Locutions ... .. Pp. 101—119.

## CHAPTER VII.

### THE ADJECTIVE.

¶ 175—185, Primary Inflections in *ki*, *shi*, *ku* (*i*, *ō*, *ū*), Adjective Stems, Table of Primary Inflections.—¶ 186—187, Secondary or Tense and Mood Inflections, Tables of ditto.—¶ 188, Negative Adjective *Nai*.—¶ 189, Negative Conjugation of Adjectives.—¶ 190, Examples of Tense and Mood Inflections. ¶ 191, Compound Adjectives.—¶ 192, *Beki*.—¶ 193, Desiderative Adjective in *Tai*.—¶ 194, *Rashii*, Reduplicated Stems.—¶ 195, *Garu* and *Tagaru*, Verbs Derived from Adjectives.—¶ 196—210, Quasi-Adjectives (including ¶ 197, *No*, *Na*, *Na no*, and Emphatic *Nan*.—¶ 198, *Sō na*.—¶ 205—207, Verbs used as Adjectives.—¶ 208—209, Common Errors of Foreigners.—¶ 210, Diminutives in *ko*, Augmentatives in *ō*, and Honorifics *o*, *go*, etc.).—¶ 211—214, Comparison of Adjectives.—¶ 215—219. Miscellaneous Items ... .. Pp. 120—148.

## CHAPTER VIII.

### THE VERB.

¶ 220, Fundamental Differences between Japanese and European Verbs.—¶ 221—222, Analysis of Verbal Forms into Root, Stem, Base, and Agglutinated Suffix.—¶ 223, Roots.—¶ 224—225, Bases.—¶ 226, Verbs how Named.—¶ 227, Introductory Remarks on the Paradigms.—¶ 228—230, Paradigms of the Three Regular Conjugations.—¶ 231—233, Paradigms of the Irregular Verbs *Kuru*, *Suru*, and *Masu*.—¶ 234, Verbs for Practice.—¶ 235—237, Peculiarities of First Conjugation (with Table).—¶ 238, Kyōto Peculiarities.—¶ 239, Rationale of Phonetic Changes in Stems ending in *s*, *t*, or a Vowel.—¶ 240—267, Analysis of the Formation of the Moods and Tenses.—¶ 268—272, Irregular Verbs, viz.,

*Aru, Gozaru, Irassharu, Kudasaru, Nasaru, Ossharu, Iku, and Shinuru.*—¶ 273—291, Remarks on the Use of the Moods and Tenses (including ¶ 273—276, Present, Past, and Future.—¶ 277, Infinitive.—¶ 278—279, Indefinite Form and Negative Gerund.—¶ 280—282, Gerund.—¶ 283, Gerund of Adjectives.—¶ 284, Emphasised Gerund.—¶ 285, Desiderative Adjective and Adjective of Probability.—¶ 286, Form in *sō*.—¶ 287, Conditional Mood, Old Hypothetical Mood, *Naraba*, Elliptical Idioms Corresponding to English Would, Should, Could, etc.—¶ 288—289, Concessive Mood and Idioms.—¶ 290, Frequentative Form.—¶ 291, Imperative Mood).—¶ 292—302, Auxiliary Verbs (including ¶ 292, Stems Built up by means of Auxiliaries.—¶ 293, *Aru*.—¶ 294, *Iru* and *Oru*.—¶ 295, *Kuru*, Illative Tenses.—¶ 296, *Miru*.—¶ 297, *Naraba*.—¶ 298, *Oku*.—¶ 299, *Shimau*.—¶ 300, *Suru, Itasu*.—¶ 301, *Yaru*.—¶ 302, Auxiliaries make the Sentence Lifelike and Picturesque) ... .. Pp. 149—197.

## CHAPTER IX.

### THE VERB (CONCLUDED).

¶ 303, Passive Voice.—¶ 304, Origin of Passive explains Peculiarities of its Use.—¶ 305—308, Curious Examples, *Wo* in Passive Constructions, *Aru*.—¶ 309, Passive passes into Potential.—¶ 310, *Dekiru*.—¶ 311, *Kaneru*.—¶ 312, *Morau, Itadaku*.—¶ 313, English Passives expressed by Japanese Intransitives.—¶ 314, Aversion of the Japanese Language to the Use of the Passive.—¶ 315—316, Intransitives in *eru*.—¶ 317—318, Difference between Intransitives in *eru*, Potentials in *areru* or *rareru*, and Passives in *areru* or *rareru*.—¶ 319, Second and Third Conjugations how Treated.—¶ 320, Examples of Intransitives.—¶ 321—323, Transitive and Intransitive Pairs of Verbs.—¶ 324, Absence of Reflexive Verbs.—¶ 325—333, Causative Verbs.—¶ 334—340, Compound Verbs.—¶ 341—349, Equivalents of the Verb “to Be,” *Aru, Gozaru, Da, Desū, Iru, Oru, Irassharu, Oide nasaru, Ja, Naru, Suru*.—¶ 350—358, *Suru* (¶ 353, *Zuru, Furu*).—¶ 359—361, Verbs Liable to be Mistaken for Each Other. (¶ 361, Paradigm of *Iru, Ireru, and Iru*).—¶ 362—365, Verbs used as Other Parts of Speech (¶ 364, Reduplication of Present Tense) ... .. Pp. 198—230.



## CHAPTER X.

THE ADVERB, INTERJECTION, AND CONJUNCTION.  
SPECIAL PHRASEOLOGY.

¶ 366, Absence of True Adverbs.—¶ 367, Adjective Forms in *ku* used Adverbially.—¶ 368—370, Nouns used as Adverbs.—¶ 371, Phonetic Decay.—¶ 372, Gerunds used as Adverbs.—¶ 373, List of Adverbs.—¶ 374—376, “Yes” and “No.”—¶ 377, Adverbial Phrases.—¶ 378, Onomatopoeic Adverbs.—¶ 379—384, Interjections (¶ 382, *Naruhodo*.—¶ 383, *Ne*).—¶ 385, Bad Language.—¶ 386, Baby Language.—¶ 387, Women’s Language.—¶ 388, Court Language.—¶ 389—391, Conjunctions... .. Pp. 231—243.

## CHAPTER XI.

## HONORIFICS.

¶ 392—393, General Considerations.—¶ 394, Honorifics only Partially Replace the Pronouns of other Languages.—¶ 395—396, *O* and *Go*.—¶ 397, *Sama* applied to Things or Acts.—¶ 398, Honorifics used Objectively.—¶ 399, *O Saki*.—¶ 400, Meaningless Use of Honorifics.—¶ 401, *On*, *Mi*.—¶ 402—404, Honorific Periphrases for Verbs.—¶ 405—406, Special Honorific and Humble Verbs.—¶ 407—410, Honorific Imperatives.—¶ 411, “Please” and “Thank You.”—¶ 412—413, Special Honorific and Humble Nouns, Names of Relationship.—¶ 414, Written Language Forms.—¶ 415, Scantiness of Self-depreciatory Forms.—¶ 416, Sir, Madam, Mr.—¶ 417, Mrs., Miss.—¶ 418, Women’s Names.—¶ 419, Use of the Word “Mr.” ... .. Pp. 244—259.

## CHAPTER XII.

## SYNTAX.

¶ 420, The Fundamental Rule is that Qualifying Words precede the Words they Qualify.—¶ 421, Postpositions only an Apparent

Exception.—¶ 422, Correlation of Sentences.—¶ 423, Subject of Sentence.—¶ 424, Examples of Construction.—¶ 425—426, Examples of the Correlation of Clauses by the Indefinite Form and the Gerund.—¶ 427, General Subjectlessness of Sentences.—¶ 428, Order of the Direct and Indirect Objects of the Verb.—¶ 429, Ellipsis, Final Verb often Omitted.—¶ 430, Syntax of Postpositions.—¶ 431, Inversion.—¶ 432, Negatives mutually Destructive.—¶ 433—434, Peculiarity of Japanese Negatives owing to the Absence of Negative Pronouns, Adverbs, and Conjunctions.—¶ 435—436, Quotation generally Direct. ¶ 437, How to Avoid Quotations within Quotations, Peculiar Pleonastic Idiom.—¶ 438, Interrogation.—¶ 439, Passives.—¶ 440—441, Absence of Personification.—¶ 442—444, Extreme Tendency to Synthesis as shown in the Integration of Sentences ... .. Pp. 260—282.

## (PRACTICAL PART,

OR

## READER).

- 
- ¶ 445. SHORT PHRASES IN CONSTANT USE... .. Pp. 285—299.  
 ¶ 446. ADDITIONAL USEFUL PHRASES... .. „ 300—306.  
 ¶ 447. EASY QUESTIONS AND ANSWERS... .. „ 307—309.  
 ¶ 448. PROVERBS ... .. „ 310—315.  
 ¶ 449. FRAGMENTS OF CONVERSATION, including: 1, The Post; 2, An Exhibition; 3, A Request; 4, Engaging a Teacher; 5, Salary; 6, Meal Hours; 7, An Enquiry; 8, Another Enquiry; 9, Talking to a Child; 10, Talking to a Father; 11, The Telegraph; 12, Speaking Japanese Well; 13, No Thoroughfare; 14, Compliments on Meeting a Friend; 15, A Message; 16, Feeling Unwell; 17, On Board Ship; 18, A Picnic; 19, A Visitor; 20, Asking the Way; 21, Compliments on First Meeting; 22, Taking Leave of a



Friend ; 23, Thanks for Assistance Received ; 24, New Year Congratulatlons ; 25, An Earthquake ; 26, Hiring a Jinrikisha ; 27, Letters for the Mail ; 28, Nearing Yokohama ; 29, A Christian Church ; 30, A Fire ; 31, The Theatre ; 32, Early to Bed ; 33, Difficulty of the Japanese Language ; 34, Asking the Way ; 35, The Way to the British Embassy ; 36, A Toast ; 37, The Telephone ; 38, Keeping a Visitor Waiting ; 39, Looking in on an Intimate Friend ; 40, At a Tea-house ; 41, A Meeting Dispersed ; 42, Shopping at Miyano-shita ; 43, A Logical Child ; 44, Cranks Both of Them ; 45, Keeping up the Family Reputation ... .. Pp. 316—343.	
¶ 450—3. ANECDOTES, including: ¶ 450, True Economy ; ¶ 451, Thankful Kichibei ; ¶ 452, If they Wait, their Ages will Come Right ; ¶ 453, A Savant's Wedding... .. Pp. 344—361.	
¶ 454. A NEWSPAPER ARTICLE, entitled "WHY?" ... .. „ 362—371.	
¶ 455. EXTRACT FROM A SERMON ... .. „ 372—377.	
¶ 456. MR. FUKUZAWA'S ENGLISH STUDIES ... .. „ 378—396.	
¶ 457. A DEBATE IN THE DIET ... .. „ 397—445.	
¶ 458—9. TWO CHAPTERS FROM THE "BOTAN-DŌRŌ," A STORY BY ENCHŌ ... .. Pp. 446—483.	
¶ 460—8. A WORD ABOUT POETRY ... .. „ 484—488.	
¶ 469. VOCABULARY OF ALL THE JAPANESE WORDS OCCURRING IN THIS WORK ... .. Pp. 489—575.	
¶ 470. INDEX OF SUBJECTS ... .. „ 576—584.	





THEORETICAL  
PART.

THE BOSTON  
PUBLIC LIBRARY

# HANDBOOK

OF

## COLLOQUIAL JAPANESE.

---

### CHAPTER I.

#### *Introductory Remarks.*

---

¶ 1. “How can I learn to speak Japanese?”—This question has been so often addressed to the present writer that he has resolved to put his answer into a permanent shape. He is persuaded that no language was ever learnt solely from a grammar,—least of all a language like Japanese, whose structure and idioms are alien from all that we are accustomed to in Europe. The student is therefore recommended only to glance through the Theoretical Part at first, in order to obtain a general idea of the territory he has to conquer. He can pick up by the way such of the examples as strike him, committing them to memory and seeking opportunities for using them to his servants and his native teacher. He should then go on to the Practical Part, and attack the “Fragments of Conversation” and the “Anecdotes” as soon as possible, however baffling it may seem to be confronted with such long sentences. After all, as Japanese consists chiefly of long sentences, one cannot too early decide to face them. A little practice will rob them of much of their terror. Every now and then the Theoretical Part should be consulted on difficult points. It should be read



through carefully, a little at a time, after a diligent study of the Practical Part and the committal of a few pages of the latter to memory shall have caused the student to make some way in the mastery of the language.

¶ 2. The necessity for memorising cannot be too strongly insisted upon. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which it would draw from European speakers. Japanese thoughts do not run in quite the same channels as ours. To take a very simple instance. If an Englishman wishes to make a polite remark to a friend about the latter's sick father, he will probably say, "I hope your father is better to-day." In French, German, Italian, etc., the phrase would be pretty nearly the same. In each of these languages the same kindly hope would be expressed. In Japanese it is different. The phrase must run thus :

<i>Otōttsan</i>	<i>wa,</i>	<i>dō</i>	<i>de</i>	<i>gozaimasū ?</i>
Honourable-father-Mr.	as-for,	how		is ?

or, more politely,

<i>Go</i>	<i>shimpu</i>	<i>wa,</i>	<i>ikaga</i>	<i>de</i>	<i>irasshaimasū ?</i>
August	real-father	as-for,	how		deigns-to-be ?

The idea of hoping or fearing, which to us is so familiar, does not present itself with the same vividness and frequency to the less anxious, less high-strung Far-Eastern mind. The characteristic phrase here is rather the ever-recurring fatalistic

*Shikata*                  *ga*                  *nai.* { "There is nothing to  
Doing-side (*nominative particle*) is-not. { be done." "There is  
no help for it."

The student should endeavour to place himself from the outset at the Japanese point of view. This he can do only by dint of much learning by heart. The trouble thus taken will be of infinite advantage to him, even if his ultimate aim be the indoctrination of the Japanese with foreign ideas. It will put him in sympathy with his hearers. It is true that, since the opening of the country, English idioms have begun to penetrate into the Japanese language. But it is chiefly into the language of the lecture-hall and the committee-room. The style of familiar every-day speech remains little affected by this new influence.

3. It is still doubtful under what family of language Japanese, with its sister-tongue Luchuan, spoken in a little archipelago to the south between Kyūshū and Formosa, should be classed. There is no relationship between these and Aino, the speech of the hairy aborigines whom the Japanese conquerors have gradually pushed eastwards and northwards. In structure, though not to any appreciable extent in vocabulary, Japanese closely resembles Korean; and both it and Korean may possibly be related to Mongol and to Manchu, and may therefore claim to be included in the Altaic group. Be this as it may, Japanese is what is generally termed an agglutinative language, that is to say, it builds up its words and grammatical forms by means of suffixes loosely soldered to the root or stem. It also shows faint traces of the "law of vowel harmony" or "attraction," which characterises the Altaic languages. This manifests itself in a tendency to uniformity in the vowels of

successive syllables, as *ototoshi*, "the year before last," for *ato toshi*. Similarly in several of the words recently adopted from English, such as *mishin*, "a (sewing-) machine;" *bōto*, "a boat;" *bukku*, "a (European) book."

¶ 4. The earliest Japanese literature that has come down to us dates, in its present form, from the beginning of the eighth century after Christ. The general structure of the language at that time was nearly the same as it is now; but the changes of detail have been so numerous that a page of eighth century Japanese is unintelligible to a modern native of Tōkyō without special study. One of the chief factors in the alteration of the language has been the gradual infiltration of Chinese words and phrases, which naturally accompanied the borrowing of Buddhism, Confucianism, and the various arts and sciences of China. Chinese established itself, so to speak, as the Latin and Greek of Japan. It retains this position even at the present day, supplying names for almost all the new implements, sciences, and ideas, which are being introduced from Europe and America. In this manner, one curious and unexpected result of the Europeanisation of Japan has been the flooding of the language with Chinese terms at a rate never known before. Thus we have :

<i>kī-sen</i> ,	lit.	"steam-ship,"	"a steamer."
<i>kī-sha</i> ,	„	"steam-vehicle,"	"a railway train."
<i>tetsu-dō</i> ,	„	"iron-road,"	"a railway."
<i>sha-shin</i> ,	„	"copy-truth,"	"photograph."
<i>min-ken</i> ,	„	"people-right,"	"democracy."
<i>ron-ri-gaku</i> ,	„	"argue-reason-science,"	"logic."
<i>mu-sen den-shin</i>	„	"no-wire-lightning-message."	"wireless telegraphy."



<i>en-sei shu-gi</i> ,*	lit. { “dislike-world master-meaning,” }	{ “pessimism” }
<i>rik-ken sei-ji</i> , „	{ “set-up-law gov-ernment,” }	{ “constitutional government.” }
<i>yū-shō rep-pai</i> , „	{ “superior-conquer inferior-lose,” }	{ “the survival of the fittest.” }

¶ 5. The Japanese do not pronounce Chinese in a manner that would be intelligible to any Chinaman. They have two standards of pronunciation, both of which are corruptions of the Chinese pronunciation of over a thousand years ago. One of these is called *Go-on*, the other *Kan-on*, from the names of certain ancient Chinese kingdoms. Usage decrees that the same word shall be pronounced according to the *Go-on* in some contexts, and according to the *Kan-on* in others. Thus the *myō* of *dai-myō*, “a feudal noble” (lit. “great name”), is the same as the *mei* of *mei-butsu*, “the chief production of a locality” (lit. “name thing,” *i.e.* “a famous thing”). In this case *myō* is the *Go-on*, and *mei* the *Kan-on*, of the same Chinese character 名, which in China itself is pronounced *ming*. The practical student will do best to learn words by rote, without troubling himself as to whether each term, if Chinese, be *Go-on* or *Kan-on*.

¶ 6. The effect of the steady influx of Chinese words during more than a millennium has been to discredit the native Japanese equivalents even when they exist. A foreigner who wishes to be considered an elegant speaker should, therefore, gradually accustom himself to employ Chinese words very

---

\* *En* (Jap. *iton*) is less “to dislike” than “to weary of.” *Shu-gi*, “chief (or master) meaning,” comes to signify “principle,” and serves to render our syllable “ism” in many abstract terms, as “monism,” *ichi-gen shu-gi*; “socialism,” *sha-kwai shu-gi*, etc.

freely, except when addressing uneducated persons. He should, for instance, prefer

CHINESE	JAPANESE
<i>myō-chō</i> , "to-morrow morning,"	to <i>ashita no asa</i> .
<i>tai-boku</i> , "a large tree,"	to <i>ōki na ki</i> .
<i>Wa-sei</i> , "Japanese make,"	to <i>Nihon-deki</i> .
<i>jīn-ryoku(suru)</i> , "to endeavour,"	to <i>chikara wo tsukusu</i> .
<i>tōchaku(suru)</i> , "to arrive,"	to <i>tsuku</i> .

Some thoughtful persons, both Japanese and foreign, regret the fashionable preference for Chinese words. But the fashion exists, and to follow it is considered a mark of refinement; neither is it possible, even were it desirable, for an outsider to set up a standard of his own, different from that acknowledged by the people themselves. The copiousness of the Chinese tongue, and the marvellous terseness which generally enables it to express in two or three syllables ideas which would require five or six in Japanese and indeed in almost any other language, form an argument in favour of this species of Japanese Johnsonianism. On the other hand, much confusion is caused by the fact that numbers of Chinese words are pronounced alike. The consequence of this is that it is often impossible to know what a term means, without reference to the Chinese characters with which it is written. In any case, whether he speak simply or learnedly, the student should at least avoid speaking vulgarly. Japanese resembles English in being full of slang and vulgarisms of every sort. But what should we say to a young Japanese, who, having been sent to London to learn our language, should return home with the *haccent* of 'Ighgate and the diction of the street Arab? Japanese has also many provincial dialects; but the dialect of Tōkyō (itself a slightly modified form of the Kyōto dialect, which was formerly

considered the standard Colloquial) has gained an overwhelming importance as the general medium of polite intercourse throughout the country. Practical students are advised to devote themselves to it alone. If they speak it well, they will be as generally understood as a man who speaks standard English is generally understood in England, that is to say, they will be understood everywhere by all but the peasantry, and in most provinces even by the peasantry.

¶ 7. Japanese writing consists of the Chinese characters,—ideographs, as they are sometimes styled because representing sense not sound, whole words not individual letters,—mixed with a syllabic writing called the *Kana*. Speaking generally, the Chinese characters serve to figure all the principal words of the sentence, such as nouns, adjectives, and verbs, while the function of the *Kana* syllables interspersed throughout the text is to transcribe phonetically such lesser elements as particles and grammatical terminations. We cannot here treat any further of this important subject,—important because Japanese, like every language boasting a long history and extensive literature, may be said to live and move and have its being in its written system. Students desirous of pursuing it will find what they require in the present writer's "*Moji no Shirube*", or "Practical Introduction to the Study of Japanese Writing." The characters may advantageously be attacked very soon after the Colloquial, say, as soon as oral communication between the student and his teacher has become established in however lame a way. The ideal plan would be never to look at Romanized texts at all.

¶ 8. A peculiarly intricate system of writing is not the sole barrier that divides the Colloquial from the language of books. The Japanese, like other Easterns, still remain at the stage in



which we were during the Middle Ages :—they do not write as they speak, but use an antiquated and partly artificial dialect whenever they put pen to paper. This is the so-called “Written Language.”

Of late years, it is true, the advantages of assimilating writing to speech have been practically championed by a small minority of authors, who have published works in the Colloquial, notably novels. From among these, “*Tajō Takon*,” by Ozaki Kōyō, may be singled out as likely to suit foreign readers, owing to the simplicity of its style and the circumstance that it deals with modern, yet thoroughly native, conditions. Tokutomi Roka’s “*Omoi-de no Kī*” is another story much to be recommended. The “Autobiography” of the philosopher and educationist Fukuzawa Yukichi (“*Fuku-ō Jiden*”) is an extremely interesting book of a different cast. Occasionally the newspapers and the “Transactions” of the Educational, Geographical, and other learned Societies reproduce a lecture exactly as taken down by the short-hand writer from the mouth of the lecturer, and the reports of the debates in the Imperial Diet are given verbatim in the “Official Gazette” (*Kiwampō*). The more usual practice, however, is to dress everything up in the Written Style before it is allowed to appear in print.

¶ 9. A word as to the parts of speech in Japanese. Strictly speaking, there are but two, the verb and the noun. The particles, or “postpositions” and suffixes, which take the place of our prepositions, conjunctions, and conjugational terminations, were themselves originally fragments of nouns and verbs. The pronoun and the numeral are simply nouns. The true adjective (including the adverb) is a sort of neuter verb. But many words answering to our adjectives and adverbs are nouns in Japanese. There is no article.

Altogether our grammatical categories do not fit the Japanese language well. They have only been adhered to in this work in so far as they may serve as familiar landmarks.

¶ 10. In conclusion, the following warnings concerning errors into which European speakers of Japanese are apt to fall, may be found useful :—

Do not confound long and short vowels. (See ¶ 13.)

Do not use personal pronouns too freely. (See ¶ 71.)

Do not insert the postposition *no* between a true adjective and the noun to which it belongs. (See ¶ 208.)

Do not apply honorifics to yourself. For me to ask any one, for instance, to *shinjō* something to myself, or to *haiken* something belonging to myself, would be as if I should say : “Have the honour to give it to me,” or “Have the honour to look at this thing belonging to me.” As explained in Chap. XI, honorifics can only be applied to other people, while contrariwise humble terms must be used in speaking of oneself. I *shinjō* (lit. “respectfully lift up”) something to you ; but I ask you to *kudasai* (lit. “condescend”) something to me. I *haiken* (lit. “adoringly look at”) something belonging to you ; but I ask you to *goran nasai* (lit. “august-glance deign”) something belonging to me. (See ¶ 405.) If you hear beggars in the street shouting after you to *shinjō* a copper to them, it is only because, having learnt from experience that foreigners constantly misuse the honorifics, they think to ingratiate themselves and to be more easily understood by doing likewise. Were they addressing a Japanese, they would never dream of saying anything so rude and so absurd.

## CHAPTER II.

### *Pronunciation and Letter-Changes.*

---

#### PRONUNCIATION.

¶ 11. Japanese, when written phonetically with the Roman alphabet, according to the phonetic spelling sanctioned by general local usage, requires the same letters as English, with the exception of *l*, *q*, *v*, and *x*. The letter *c* occurs only in the combination *ch*, which is sounded nearly like English *ch* in “church,” but a little more softly, as *cha*, “tea;” *chichi*, “milk.”

*A. B.* The simplicity of Dr. Hepburn's system, which practically coincides with that recommended by the Royal Geographical Society for the transcription of hitherto unromanized languages, has brought about its general adoption in Japan not by Anglo-Saxons only, but by Frenchmen, Germans, and the Japanese themselves. Not a few spellers do, it is true, deviate on minor points, either from inadvertence or in order to satisfy their individual notions of phonetic perfection. Probably no language admits of being written phonetically with absolute precision; and the present writer, for one, gladly sacrifices some minute personal preferences for the sake of what is far more important in such a case,—unity of usage.

¶ 12. The vowels are sounded as in Spanish and Italian, but are always short, unless marked with the sign of long quantity. It is impossible to express the values of the Japanese vowels correctly in English; but, speaking approximately, we may say that



<i>a</i>	resembles the <i>a</i> in “father,”	but is shorter.
<i>e</i>	„ „ <i>e</i> „	“men.”
<i>i</i>	„ „ <i>i</i> „	“machine,” but is shorter.
<i>o</i>	„ „ <i>o</i> „	“for” (not “four”).
<i>u</i>	„ „ <i>u</i> „	“bush.”
<i>ō</i>	„ „ <i>o</i> „	“bone,” but is a purer <i>o</i> .
<i>ū</i>	„ „ <i>oo</i> „	“food.”

¶ 13. Particular care must be taken to distinguish the short from the long vowels; for there are many words totally distinct in meaning, but differing, so far as pronunciation is concerned, merely in the quantity of their vowels, thus :

<i>dozō</i> , “a mud godown ;”*	<i>dōzo</i> , “please.”
<i>koko</i> , “here ;”	<i>kōkō</i> , “filial piety.”
<i>sato</i> , “a village ;”	<i>satō</i> , “sugar.”
<i>toru</i> , “to take ;”	<i>tōru</i> , “to pass through.”
<i>tsuji</i> , “a cross-road ;	<i>tsūji</i> , “an interpreter.”
<i>zutsu</i> , “[one, etc.] at a time ;”	<i>zutsū</i> , “a headache.”

The only long vowels of common occurrence are *ō* and *ū*. Long *ā* hardly occurs, excepting in the interjections *ā!* *mā!* *nā!* and *sā!* and in the words *obāsan*, “an old lady,” “grandmamma,” and *okkāsan* (but also *okkasan*), “mamma.” Long *ē* hardly occurs, excepting in the interjection *uē*. Long *i* does not occur, because replaced in writing by double *ü*, as in *yoroshii*, “good,” though in reality the sound is that of *i* protracted.

¶ 14. When preceded by another vowel or by *n*, the vowels *e*, *i*, and *o* are pronounced *ye*, *yi*, and *wo* respectively. Thus *ue*, “above ;” *kon-in*, “marriage ;” and *shio*, “salt,” are pronounced (and by some transliterators written) *uye*, *konyin*, *shiwo*.

---

\* “Godown” is Far-Eastern English for a store-house or warehouse. The word apparently came to us through the Malay from the Tamil or Telugu.

¶ 15. *I* and *u* are often inaudible, or nearly so in the mouths of natives of Tōkyō after *f*, *h*, *k*, *s*, *sh*, and *ts*, as

<i>fulatsu</i> ,	"two,"	pronounced	{ <i>ftatsu</i> , or <i>ftats</i> ,
<i>hito</i> ,	"person,"	„	<i>hto</i> .*
<i>watakushi</i> ,	"I,"	„	<i>watakshi</i> .
<i>takusan</i> ,	"much," "many,"	„	<i>tavan</i> .
<i>gozaimasu</i> ,	"there is,"	„	<i>gozaimas</i> .
<i>shita</i> ,	"below,"	„	<i>shla</i> .
<i>tsuki</i> ,	"the moon,"	„	<i>tski</i> .

¶ 16. Initial *u* is silent, and the following *m* doubled in the pronunciation of the four words

<i>uma</i> ,	"a horse,"	pronounced	<i>mma</i> .
<i>umai</i> ,	"nice,"	„	<i>mmai</i> .
<i>umareru</i> ,	"to be born,"	„	<i>mmareru</i> .
<i>ume</i> ,	"a plum-tree,"	„	<i>mme</i> .

¶ 17. The quiescent vowels are distinguished in this work by the sign of short quantity, as *hīto*, *shīta*, *takūsan*, *ūma*. But it should be noted that the Japanese themselves are not conscious of failing to pronounce the *i*'s and *u*'s in question, and that these letters often recover their proper power for the sake of clearness or emphasis. They count in prosody, and are sounded even in ordinary conversation by the natives of many provinces. That is why they are allowed to remain in the transliteration, most persons writing them without any diacritical mark.

¶ 18. The vowel *u*, when following *sh* or *j*, is often mispronounced as *i* by the Tōkyō people, thus :

*teishi*, for *teishu*, "a husband."

---

\* The *h* here has the sound of German *ch* in *ich*.

They are also apt to mispronounce *yu* as *i*, thus :

*iki*, for *yuki*, "snow ;" but this is distinctly vulgar.

- ¶ 19. Be very careful to discriminate final *e* from final *i*. Englishmen are often unintelligible owing to their confounding such words as

*sake*, "rice-beer," and *saki*, "front," "before."

*take*, "a bamboo ;" „ *taki*, "a waterfall."

*yume*, "a dream ;" „ *yumi*, "a bow."

- ¶ 20. The diphthongs *ae*, *ai*, *ao*, *au*, *ei*, *oi*, *ui*, call for no remark, each vowel retaining its own proper sound, as in Spanish or Italian. Englishmen and Germans must beware of mispronouncing *ei* as in "eiderdown" or German "klein." Japanese *ei* being simply *e*+*i*, the second syllable of such a word as *kirei*, "pretty," sounds nearly like the English word "ray" or the German "Reh," not at all like "ryc." Be equally careful not to give to *au* (*a*+*u*) the peculiarly English sound of "awe ;" but pronounce, for instance, *kau*, "to buy," very nearly like English "cow." In the case of verbs, however, ending in *au*, such as *kau*, "to buy ;" *morau*, "to receive ;" *shitagau*, "to follow," it is optional to pronounce the letter *au* like a long *ō*. But this is more characteristic of western Japanese than of Tōkyō usage.

- ¶ 21. The Tōkyō people are apt to say *ai* for *ae*, and *oi* for *oe* ; thus *mai*, instead of *mae*, "before ;" *koi* (which means "love"), instead of *koe*, "voice." They also often contract *ai* into a long *ē*, as *naranē* for *naranai*, "it won't do." But this last is as bad as the dropping of the letter *h* by cockneys.
- ¶ 22. It is usual to write *iu* (rather than *yū*) in the case of the verb meaning "to say."

*N.B.* This is a concession to etymology, the other tenses being *itte*, *itta*, etc., with initial *i*.

It is usual to write *ou* rather than *ō* in the case of verbs like *omou*, “to think ;” *sorou*, “to be in order.”

*N.B.* This is done in order to show the original and theoretical conformity of these verbs to the general rule whereby the present tense must always end in *u*.

¶ 23. The consonants are pronounced approximately as in English, subject to the following remarks :—

*F* is a true labial as in German, not the English labiodental ; that is to say, it is formed by means of the lips alone, not, as our *f* is, by placing the upper teeth on the lower lip.

*G* never has the sound of *j*. At the beginning of a word it is pronounced hard, like the *g* in “give ;” similarly in such reduplicated compounds as *geji-geji*, “a myriapod ;” *goro-goro*, an onomatope for “purring.” In the middle of a word it has the sound of English *ng* in “slangy.” Thus *Kiga*, the name of a place near Miyanoshita, rhymes almost exactly with “singer.” (Not with “finger,” where the *ng* does double duty, first to render the sound of *ng*, and then the sound of *g* alone. The double sound is represented in Japanese by the combination *ng*, as *kin-gin*, “gold and silver,” pronounced *king-gin*). Foreigners constantly err in pronouncing such words as *Kiga* like *Kinner* or else *Kigger*, instead of uttering the nasal sound of “slangy,” “Bingham,” etc.

*N.B.* In western Japan, *g* retains its hard pronunciation in all situations.

*H* is pronounced as in English, except before the vowel *i*, when it assumes nearly the sound of the German *ch* in *ich*. The syllable *hi* has, moreover, a tendency to pass into *shi* and even into simple *sh*, especially in the mouths of the vulgar of Tōkyō, who pronounce, for instance, the word *hige*, “beard,” as *shige*, and *hito*, “person,” as *shito*.



*N* final is pronounced half-way between a true *n* and the French nasal vowels. When (as happens chiefly in Chinese compounds) a syllable ending in *n* is followed by *a* or *u* in the next syllable, the *n* sounds very nearly like English *ng*, and a distinct hiatus is made before the vowel. Thus *gen-an* (almost *geng an*), “the draft of a document,”—quite different from *ge-nan*, which may equally well be written *genan*, “a man-servant.” When the vowel next to *n* final is *e*, *i*, or *o*, a different method is resorted to (see ¶ 14).

*R* is the softest of English *r*’s, and is never rolled or gargled as in French and German. Some speakers pronounce it almost as if it were a *d*, especially before the vowel *i*.

*S* is always sharp as in “past,” never assuming the soft or *z* sound heard in “misery.”

¶ 24. *W* (pronounced exactly as in English) shows so strong a tendency to become obsolete after *k* and *g*, not only in Tōkyō, but in most parts of the country excepting the west, that it is optional to write, for instance, *kwa-shi* or *kashi*, “cake;” *Gwaimushō* or *Gaimushō*, “the Foreign Office.” Even between two vowels, as in *omo(w)anai*, “I do not think;” *kama(w)anai*, “it does not matter,” many natives of Tōkyō drop it. In the present work the *w* has been retained in all such cases, in order to conform to the usage of the dictionaries. Frenchmen, Germans, and other Continentals must beware of mispronouncing *w* as *v*.

*V* is always a consonant. Thus the syllable *mya* in *myaku*, “the pulse,” is pronounced as one syllable, like *mia* in the English word “amiable.” Care must be taken not to confound the monosyllable *mya* with the dissyllable *miya* in such words as *miyako* (*mi-ya-ko*), “a capital city.”

*Z*, when preceding the vowel *u*, has the sound of *dz*,

and is accordingly so written by many transliterators, as *midzu*, for *mizu*, “water.” We write *z* in this work, rather than *dz*, somewhat against our personal preference, in order to conform to general usage. (Conf. second foot-note to p. 21.)

¶ 25. Double consonants must, as in Italian, be sharply distinguished from single ones, thus :

<i>ana</i> , “a hole ;”	<i>anna</i> ,	“such.”
<i>ichi</i> , “one ;”	<i>itchi</i> (for <i>ichi-chi</i> ),	“union.”
<i>oto</i> , “a sound ;”	<i>otto</i> ,	“a husband.”

*N. B.* Though plenty of consonants are written double in English, few are pronounced so. Such words, however, as “bookkeeping,” “unneighbourly,” “missent,” will serve to exemplify the peculiar insistence on the consonantal sound that is here spoken of.

Where, however, no confusion is liable to ensue, the natives of Tōkyō often pronounce as double a consonant which is properly single, thus :

<i>ammari</i> ,	for	<i>amari</i> ,	“too much.”
<i>minna</i> ,	„	<i>mina</i> ,	“all.”
<i>tokkuri</i> ,	„	<i>tokuri</i> ,	“a bottle.”

This peculiarity, which seems to have originated in a desire for emphasis, is slightly vulgar.

*N. B.* Only the following consonants are liable to reduplication : *ch(tch)*, *k*, *m*, *n*, *p*, *s*, *sh(ssh)*, and *ts(tts)*.

¶ 26. All Japanese words theoretically end either in a vowel or in the consonant *n*. But the fact of the occasional quiescence of *i* and *u* produces the impression that there are words ending in other consonants. Thus, the polite termination *masū* (e.g. in *arimasū*, “there is”) mostly sounds like *mas*, excepting in the mouths of unusually careful or old-fashioned speakers. In no other case is the clipping of final vowels to be recommended.

## ACCENT.

¶ 27. Generally speaking, the Japanese pronunciation both of vowels and of consonants is less broad and heavy than that current in most European languages, and especially in English. Particularly noticeable is the manner in which *ch*, *j*, *sh*, and *ts* are minced. Tones, like those of the Chinese, are entirely absent. Such tonic accent as may exist is slight and fluctuating; the rhetorical accent, too, is relatively slight. Students must, therefore, beware of importing into Japanese the vigorous and continually recurring stress by which, in English, German, and most European languages, one syllable in every polysyllabic word, and the chief words in every sentence, are singled out for special notice. Only occasionally, and for the most part among the lower classes, does the desire for exceptional emphasis cause a word or syllable to be emphasised in a peculiarly declamatory manner. Then the strength of the entire body seems to be concentrated on the production, on the laborious squeezing out, of the word in question.

*A. B.* The old native philologists knew nothing of tonic accent, and some European investigators have denied its existence, while others have asserted it in confident, but mutually contradictory, terms. Dictionaries do not mark it, it has no influence on prosody, it varies from province to province, and inhabitants of the same province contradict, not only each other, but themselves in their usage and in the explanations which they give concerning it.

The researches of Dr. Edwards, the only scientifically trained investigator who has written on the subject, seem to establish the following points of Tōkyō usage :—

I. Words and series of words are entirely devoid of stress if all their

syllables are short, or all are long, e.g. *kono katana* (all short syllables), "this sword;" *kô in ningyô* (all long\*), "a doll of this kind."

II. A long vowel among short ones bears a slight accentual stress, e.g. *môshimasû*, "I say;" *waka-dâna*, "the son of the master of the house;" *arimashô*, "there is perhaps."

III. Diphthongs are treated like long vowels, e.g. *Êikoku*, "England;" *akâi*, "red."

IV. So is any syllable wherein a vowel is followed by more than one consonant, e.g. *akûdo*, "a merchant."

V. So is any syllable terminating in *n*, as *kabân*, "a portmanteau."

VI. When two vowels do not form a diphthong, the second generally receives a slight accent, e.g. *miêru*, "to appear."

VII. As a rider to Rule I, a short vowel is sometimes "weakened." This weakening still further shortens it, and, by contrast, gives a slight accent to its neighbour. Examples are *kâkâru*, "to hang;" *kôkoro*, "the heart." As shown in these instances, *a* and *o* undergo this weakening chiefly when occurring in the first of two similar syllables. *E* is never weakened. In the case of *i* and *u*, the weakening may be of two kinds, either slight or extreme. *Kîtâ*, "came;" *imû*, "dog;" *utâ*, "song," are instances of weakening so slight as merely to place a little accent on the next syllable. When the weakening is extreme, the *i* or *u* in question becomes almost or quite inaudible. These are the very numerous cases mentioned in ¶ 15, and printed *ĩ* and *ũ* throughout this book, as *shĩte*, "done;" *gozaimasũ*, "is," etc. In such a case as *arimasũ ka* (pronounced *arimâska*), "is there?" the inaudibility of the *ũ* causes an accent to fall on the preceding *a*, in obedience to Rule IV.

VIII. Some speakers use a slight tonic accent to distinguish pairs of words that are spelt alike in *Kana* or Roman. Thus *âme*, "rain," but *amê*, a kind of sweetmeat; *hâshi*, "chopsticks," but *hashi*, "bridge" (or *hâshi*, with both syllables slightly emphasised, but equal); *kiru*, "to cut," but *kirû*, "to wear." Other speakers either make no such distinction at all, or make it in other ways.

---

\* In Dr. Edwards' terminology, reduplicated consonants, as *tt*, *kk*, etc., are called long. *Ng*, sounding as it does like a reduplicated nasal *g*, naturally belongs to this category. A "long syllable" therefore signifies in this context one containing either a long vowel or a reduplicated consonant. *In* = *yũ*; see ¶ 22.



Sum total:—The tonic accent is very slight, variable even within the narrow limits of the city of Tōkyō, and altogether of scant importance. The tendency of all Europeans, excepting Frenchmen, is to accentuate Japanese too strongly. New-comers cannot do better than endeavour to acquire a light, even, tripping enunciation, not only of individual words, but of whole sentences. The effect produced in English by emphasising particular words is either obtained in Japanese by turning the sentence some other way, or (much more frequently) it is not sought for at all.

## LETTER-CHANGES.

¶ 28. *Nigori*, lit. “muddling,” is the name given by the Japanese to the substitution of sonant consonants for surds.

*A. B.* In contradistinction to the sonant letters (*d, g, z*, etc.), the surd letters (*t, k, s*, etc.) are said to be *sumi*, i.e. “clear.” The two categories together are termed *sei-daku* by the native grammarians, *sei* being the Chinese word for “clear,” and *daku* for “muddled.”

The consonants affected change as follows:—

<i>Surds.</i>		<i>Sonants.</i>
<i>ch</i> }	into	<i>j</i> .*
<i>sh</i> }		
<i>f</i> }	,,	<i>b</i> .
<i>h</i> } (anciently probably <i>h</i> )		
<i>k</i>	,,	<i>g</i> .
<i>s</i> }	,,	<i>z</i> .†
<i>ts</i> }		
<i>t</i>	,,	<i>d</i> .

\* In western Japan, where the rules and analogies of the ancient language have been more faithfully preserved than in the present capital, the *nigori* of *ch* is pronounced like English *j*, and the *nigori* of *sh* like the softer French *j*; thus *fuiji*, “the wistaria” (hard), but *Fuji*, “Fusiyama” (soft). The Tōkyō pronunciation ignores this delicate distinction, and has English *j* (but just a trifle softer) for both alike.

† In the western provinces (following ancient usage), the *nigori* of *s* is *z*, while the *nigori* of *ts* is *dz*; thus *mizu*, “not seeing,” but *midzu*, “water.” In Tōkyō these two sounds are confounded, both being alike pronounced as *dz*. Conf. the end of ¶ 24, pages 17–18.

The broad law governing the use of the *nigori* is that the initial surd (*ch*, *sh*, *f*, *h*, *k*, *s*, *ts*, or *t*) of an independent word—especially of a noun—changes into the corresponding sonant (*j*, *b*, *g*, *z*, or *d*) when the word is used as the second member of a compound. The law affects, not native words only, but likewise those borrowed from the Chinese. Thus :

From *ryōri*, “cookery,” and **ch***aya*, “a tea-house,” is formed *ryōri-jaya*, “an eating-house.”

From **sh***ima*, “an island,” repeated, is formed *shima-jima*, “various islands.”

From *yane*, “a roof,” and **f***une*, “a vessel,” is formed *yane-bune*, “a house-boat.”

From *hi*, “fire,” and **h***achi*, “a pot,” is formed *hi-bachi*, “a brazier.”

From the “indefinite forms” of the verbs *kiru*, “to wear,” and **k***aeru*, “to change,” is formed *ki-gae*, “a change of clothes.”

From *kaku*, “an angle,” and **s***atō*, “sugar,” is formed *kaku-zatō*, “loaf-sugar.”

From *tsūki*, “moon,” “month,” and **s***ue*, “end,” is formed *tsūki-zue*, “the end of the month.”

From *kwan*, a Chinese word signifying a “jar” or “gallipot,”\* and the indefinite form of the verb **t***sumeru*, “to pack,” is formed *kwan-zume*, “tinned (provisions),” “canned things.”

---

\* Sir Ernest Satow suggests that this word *kwan*, though fitted by Japanese ingenuity with a suitable Chinese ideograph (罐), may, after all, be nothing but the English word “can” itself, whose meaning it serves to convey.

From *ōrai*, “a thoroughfare,” and the indefinite form of the verb *tomeru*, “to stop” (trans.), is formed *ōrai-dome*, “no thoroughfare.”

*N. B.* *Nigori*’ed syllables are not limited to compounds. *Kāze*, “wind;” *abura*, “oil,” and numerous others offer examples of the occurrence of the *nigori* in the middle of a simple word. The *nigori* is also found at the beginning of many simple words in modern Colloquial, but it may then almost always be traced to the action of phonetic decay. Thus *de*, “by,” is from Classical *nite*; *dore?* “which?” is from Classical *id(z)ure*; and so on. Many other words with initial *nigori* come from the Chinese, such as *dozō*, “a godown;” *go*, “august;” *zashiki*, “a room,” etc.

¶ 29. A rider to the above law is that *f* and *h* in Chinese compounds sometimes change, not into *b*, but into *p*. This is called the *han-nigori*, or “half-muddling.” Thus, to take somewhat high-flown instances,

From *jun*, “to accord,” and *fū*, “wind,” we have *jun-pū*, “a fair wind.”

From *ten*, “heaven,” and *hen*, “change,” we have *tem-pen*, “a sign in the heavens.”

*N. B.* The monosyllables *jun* and *fū* are scarcely ever used alone in Japanese in the senses here given. For the change of *n* to *m* in *jun* and *ten*, see ¶ 32.

¶ 30. In some words of native origin, the Tōkyō people, led by the same love of reduplication which makes them say *minna* for *mina*, “all;” *tokkuri* for *tokuri*, “a bottle,” etc. (see ¶ 25), turn the letter *h*, which could not well be doubled, into what commends itself to them as the nearest approach to *hh*, viz. *pp*; thus:

*yappari*, for *yahari*, “also.”

*yoppodo*, „ *yohodo*, “a lot,” “very.”

*N. B.* Perhaps it might be more correct to view this phenomenon

as a relic of the old pronunciation of *h* as *p*. Conf. ¶ 28, near end of p. 21, small type in middle of column.

¶ 31. The law regulating the use of the *nigori* is by no means an absolute one, euphony and sometimes the varying caprice of individuals deciding in each case whether the change shall or shall not be made. Thus *ō*, "great," and *saka*, "a hill," compounded to form the name of a large town in Central Japan, may be pronounced either *Ōzaka* or *Ōsaka* (never *Osárkur*, as Englishmen are apt to say). *F* and *h*, however, always change either into *b* or into *p*, if the first member of the compound ends in a nasal consonant. Thus it would be inadmissible to say *jum-fū* for *jum-pū*.

It is considered ugly to have many *nigori*'ed letters in one word. For instance, as *kaze*, "wind," already has the *nigori*'ed letter *z*, it will, when combined with *kami*, "above," make *kaza-kami*, "windward," not *kaz**z**a-gami*, which would sound awkward and thick. Observe, too, that no *nigori*'ed letter is ever doubled.

¶ 32. As shown by the examples of *jum-pū* and *tem-pen*, *n* changes to *m* before a labial. To give another instance: "*tem-mon-gaku*," "astronomy;" from *ten*, "heaven;" *mon*, "markings or letters" (not used alone); and *gaku*, "science."—*N* or *m* is sometimes inserted corruptly by careless speakers, as *o shamberi* for *o shaberi*, "a chatter-box;" *yon-jū* for *yo-jū* (better *shi-jū*), "forty." They make up for this by dropping *n* where it should be retained, saying, for instance, *daiko* instead of *daikon*, "a radish."

¶ 33. Less important than the *nigori* affecting initial consonants, is a change which affects the final vowels in certain native Japanese words of one syllable and two



syllables. In this class of words, *e* final is often strengthened to *a* in the first member of a compound,\* thus :

From *kaze*, "wind," and *kami*, "above," we have  
*kaza-kami*, "windward."

From *te*, "the hand," and *motsu*, "to hold," we have  
*tamotsu*, "to keep."

From *ue*, "top," and the indefinite form of *kiru*, "to put on," "to wear," we have *uwa-gi*, "an over-coat."

As an irregular member of the same class may be mentioned *shira* for *shiro*, the stem of the adjective *shiroi*, "white," in such compounds as

*shira-giku*, "a white chrysanthemum." (*Kiku*="chrysanthemum.")

*shira-ga*, "white hair." (*Ga* here stands for *ke*, "hair,"—an anomalous change.)

¶ 34. All the Japanese consonants do not admit of being sounded before all the five Japanese vowels. *F* only occurs before the vowel *u*, the other four vowels taking *h* instead. *S* is replaced by *sh*, and *z* by *j*, before the vowel *i*. *T* is replaced by *ch*, and *d* by *j*, before the vowel *i*; *t* is replaced by *ts*, and *d* by *z*, before the vowel *u*. *W* occurs only before the vowel *a*; *y* only before the vowels *a*, *o*, and *u*. The sole exceptions, according to the orthography adopted in this work, are those offered by the postpositions *wo* and *ye*. Compare, however, ¶ 14.

*N. B.* The phenomena mentioned in this paragraph seem to be of comparatively modern growth, though they can be traced back some three centuries. The archaic form of the language probably possessed *f* (or rather *p*), *s*, and *t*, but no *b*, *h*, *sh*, *j*, *ch*, *ts*, or *(d)z*.

\* Strictly speaking, it is *a* which is weakened into *e*, a study of the older language showing that the forms in *a* are almost certainly the original ones. We state the rule as in the text simply for the sake of practical convenience.

To the practical student the peculiarity above noted is interesting only in so far as it affects the conjugation of verbs. He is therefore referred to Chapter VIII, ¶ 235 *et seq.* It may, however, be worth while to instance in passing the strange alterations introduced into borrowed European words by this inability of the Japanese to pronounce certain consonants before certain vowels, by their further inability to pronounce combinations of consonants or any final consonant except *n*, and by the absence from their language of some of the commonest European sounds, such as *l* and *v*. Hence such metamorphoses as *kara*, "collar;" *ramune*, "lemonade;" *shatsu*, "shirt;" *wanishi*, "varnish." Such cases as *penki* and *risurin*, for "paint" and "glycerine," are abnormal. Sometimes a foreign word has two Japanese representatives, one moulded on the spelling, the other on the pronunciation, as *biiru* or *biya*, "beer"

¶ 35. Finally certain contractions are brought about by euphony and the desire for speedy elocution. Such are *ip-pun* for *ichi fun*, "one minute;" *jis-sō*, for *jū sō*, "ten vessels." For these the student is referred to the Chapter on Numerals, ¶ 153, as it is in the case of the numerals that these contractions most frequently occur, and that it is most necessary to commit them to memory.

---

## CHAPTER III.

### *The Noun.*

#### NUMBER AND GENDER.

¶ 36. The noun is indeclinable, distinctions of number and gender being left to be gathered from the context, and case relations being, as in English, indicated by separate words, which are, however, “postpositions,” not prepositions. Thus

	<i>Ūma</i>	<i>ni</i>	<i>noru</i>
<i>lit.</i>	horse	in	ride

may mean, according to circumstances, to ride on one horse or on several horses, on one mare or on several mares.

	<i>Hīto</i>	<i>ga</i>	<i>kimashi'ā</i>
<i>lit.</i>	person	(nominative particle)	has-come

may mean either that one person has come, or that several people have come. Similarly the word *yama* may designate one mountain or many mountains, it being properly rather a kind of collective noun, like the German “das Gebirg.”

¶ 37. In the rare cases in which it is indispensable to mention the sex of an animal, this can be done by the use of the prefixes *o*, “male,” and *me*, “female,” the resulting compound being sometimes slightly modified by euphony. Thus :

<i>ushi</i> ,	“any bovine animal.”
<i>o-ushi</i> ,	“a bull,” “an ox.”
<i>me-ushi</i> ,	“a cow.”
<i>ūma</i> ,	“any equine animal.”





*ani*, “elder brother ;”      *ane*, “elder sister.”  
*otōto*, “younger brother ;”      *imōto*, “younger sister.”

¶ 39. What we call the singular number is occasionally indicated by the use of the word *hītotsu* or *ichi*, “one,” thus :

*hako hītotsu*, “one box.”  
*ichi-nen*, “one year.”

¶ 40. The idea of plurality, universality, or variety is occasionally indicated by doubling the word, thus :

*hō-bō*, “everywhere ;” from *hō*, “a side.”  
*iro-iro*, “all sorts ;” from *iro*, “a sort” (properly  
“a colour”).  
*kuni-guni*, “various countries ;” from *kuni*, “a country.”  
*tokoro-dokoro*, “many places,” “here and there ;”  
from *tokoro*, “a place.”

As exemplified in these words, the second member of such compounds almost always takes the *nigori*, when it begins with a consonant capable of so doing.

¶ 41. Another method of expressing plurality is by agglutinating certain particles, viz. *gata*, *tachi*, *shu* (often pronounced *shi*), *domo*, and *ra*, to the end of the word, thus :

*okūsama-gata*, “ladies” from *okūsama*, “a lady,”  
“my lady.”  
*shikwan-tachi*, “officials ;” „ *shikwan*, “an official.”  
*onna-shu*, “women ;” „ *onna*, “a woman.”  
*onna-domo*, “women ;” „ *onna*, “a woman.”  
*kuruma-ya-ra*, “jinrikīsha-men ;” from “*kuruma-ya*,  
“a jinrikīsha-man.”

The order in which the foregoing particles and examples are given is that of a gradually decreasing politeness. There is, indeed, no great difference between *gata* and *tachi*, but

both are certainly more polite than the three that follow them. *Onna-shu* may be used in speaking of the female attendants of another ; *onna-domo* is better in speaking of the female attendants in one's own household. The suffix *ra* is decidedly familiar.

¶ 42. Numerous as are the above particles, the idea of plurality is not always very clearly expressed even by their help. Thus, whereas *ko* may mean "children" as well as "child," the ostensibly plural form *ko-domo* may mean "child" as well as "children." In this particular instance, but scarcely in any other, we may, in order to get an undoubted plural, superadd one suffix to another, and say *ko-domo-ra* or *ko-domo-shu*, "children."

¶ 43. We may also (chiefly in vocables borrowed from the Chinese) prefix certain words in order to obtain a sort of plural ; thus :

*ban-koku*, "all countries," "international ;" from *ban*,  
"ten thousand," and *koku*, "a country."

*sho-kun*, "gentlemen ;" from *sho*, "all," and *kun*,  
"prince," "Mr."

*su-nen*, "many years ;" from *sū*, "number," and *nen*,  
"a year."

*N.B.* None of the Chinese words here given—*ban*, *koku*, *sho*, etc.,—can be used alone, but occur only in compounds. Observe the shortening of *sū* to *su*,—not obligatory, but usual.

¶ 44. But though the ways of indicating sex and number are thus various, it cannot be sufficiently borne in mind that they are all more or less exceptional, and are scarcely found except in a limited number of cases which usage has sanctioned. Distinctions of sex and even of number are not dwelt on at every moment by the Japanese, as they are by the European, mind.

## COMPOUND NOUNS.

¶ 45. Compound nouns are very numerous, and can be formed at will. They generally consist either of two nouns, or of a noun preceded or followed by the stem of an adjective (conf. ¶ 183), or by the “indefinite form” (see ¶ 221 and ¶ 241) of a verb. As the indefinite forms of verbs are themselves constantly used as nouns, two such forms may combine to constitute a compound noun. The following are specimens of the various sorts of compound nouns :—

*furo-ba*, “a bath-room,” from *furo*, “a bath,” and *ba* (used only in compounds), “a place.”

*te-bukuro*, “gloves ;” from *te*, “the hand,” and *fukuro*, “a bag.”

*Seimei-hoken-kwaisha*, “a life insurance company” (three Chinese words, each itself really a compound).

*kuro-megane*, “black goggles ;” from *kuroi*, “black,” and *megane*, “spectacles.” (*Megane* is itself a compound of *me*, “eye,” and *kane*, “metal.”)

*tō-megane*, “a telescope ;” from *tōi*, “far,” and *megane*, “spectacles.”

*me-kura*, “a blind person,” lit. “eye-dark ;” from *me*, “the eye,” and *kurai*, “dark.”

*kai-mono*, “a purchase,” “shopping ;” from *kau*, “to buy,” and *mono*, “a thing.”

*kake-mono*, “a hanging scroll,” from *kakeru*, “to hang” (trans.), and *mono*, “a thing.”

*yake-do*, “a burn ;” from *yakeru*, “to burn” (intrans.), and *to* (for *tokoro*), “a place.”

*ki-chigai*, “a lunatic ;” from *ki*, “spirit,” and *chigau*, “to differ,” “to be wrong.”

*mono-oki*, “an out-house ;” from *mono*, “a thing,” and *oku*, “to put.”

*te-nugui*, “a towel ;” from *te*, “the hand,” and *nuguu*, “to wipe.”

*haki-dame*, “a dust heap ;” from *haku*, “to sweep,” and *tameru*, “to collect together” (trans.)

*hiki-dashi*, “a drawer ;” from *hiku*, “to pull,” and *dasu*, “to take out.”

*make-oshimi*, “unwillingness to acknowledge oneself beaten” (e. g. the fox in the fable, who said that “the grapes were sour”); from *makeru*, “to be defeated,” and *oshimu*, “to regret.”

V. B. Observe the tendency of the second member of the compound to take the *nigori* (Conf. ¶ 28).

¶ 46. The forms indicating gender and some of those indicating number are really compounds, as may be seen by reference to ¶ 37 and ¶ 43. So are the augmentatives formed by prefixing *ō*, the root of *ōkū*, “big,” and the diminutives formed by prefixing *ko*, “child” (very rarely *o*, “small”), thus :

<i>baka</i> ,	“a fool ;”	<i>ō-baka</i> ,	“a great fool.”
<i>ishi</i> ,	“a stone ;”	<i>ko-ishi</i> ,	“a pebble.”
<i>nezumi</i> ,	“a rat ;”	<i>ō-nezumi</i> ,	“a large rat ;”
<i>ko-nezumi</i> ,		“a small rat,” “a mouse.”	

V. B. The names of the young of animals are formed by means of *ko*, either by prefixing it as a particle, or by using it as a separate word, thus :

<i>lit.</i>	<i>inu no ko</i> ,	or	<i>ko-inu</i> ,	} “a puppy.”
	dog 's child,		child-dog	
<i>lit.</i>	<i>mukade no ko</i> ,			} “a young centipede.”
	centipede 's child			



Usage evinces certain preferences in this matter. Thus, though *inu no ko* and *ko-inu* are indifferently employed to signify "puppy," one cannot call the young of the centipede *ko-mukadze*. It is obligatory to say *mukade no ko*.

¶ 47. In all the examples of compounds hitherto quoted, one of the two members is subordinated to the other. Sometimes, however, the two members of the compound are co-ordinated, thus :

*tsŭki-hi*, "months (and) days."

*sō-moku*, "herbs (and) trees." (This is a Chinese compound, the component parts of which are not used alone.)

But though they are closely joined in pronunciation, there would be no harm in considering these as separate words, and in so writing them, especially if they are native Japanese terms, thus :

*ani otōto*, "elder brother (and) younger brother," i.e. "brothers."

*ane imōto*, "elder sister (and) younger sister," i.e. "sisters."

*umi kawa*, "(the) sea (and the) rivers."

*tsŭki hi hoshi*, "(the) moon, sun, (and) stars,"

Co-ordinated compounds are sometimes obtained by abbreviation, after the manner of the following :

*Ei-Bei*, "England and America," from *Ei-koku*, "England," and *Bei-koku*, "America," by dropping the second half of each.

*sak-kon*, lit. "yesterday and to-day," "recently," from *saku-jitsu*, "yesterday," and *kon-nichi*, "to-day."

This occurs only in words taken from the Chinese language, which esteems nothing so much as brevity.

*N. L.* The order of such compounds cannot be reversed. *Bei-Ei* or *kon-saku* would not be understood.

¶ 48. Such co-ordination sometimes assumes a peculiar form, which has been aptly named “the synthesis of contradictions,” because from two terms of opposite signification there results a third abstract term giving the mean of the two, thus :

*en-kin*, “far-near,” i.e. “distance.”  
*kan-dan*, “cold-heat,” i.e. “temperature.”  
*nan-nyo*, “man-woman,” i.e. “sex.”  
*sei-sui*, “prosperity-decline,” i.e. “the ups and downs,”  
 “the fortunes,” of a family, kingdom, &c.

The above are Chinese vocables. As pure Japanese examples, though not nouns, we may take

*aru-nashi*, “is-isn’t,” i.e. “(the question of) the existence of a thing.”  
*yoshi-ashi*, “good-bad,” i.e. “degree of excellence,”  
 “quality.”

The use of these convenient expressions, which is borrowed from Chinese grammar, is chiefly confined to persons of education.

¶ 49. The student should note the difference in construction between genuine native compounds and those derived from the Chinese, when one member of the compound is a verb governing the other. In genuine Japanese compounds the verb comes last, as in English, thus :

*hara-kiri*, lit. “belly-cutting,” the old form of legalised suicide.

*yama-nobori*, “mountain-climbing.”

In Chinese compounds, on the contrary, the verb comes first. Take, for instance, the elegant Chinese synonyms for *hara-kiri* and *yama-nobori*, which are preferred by cultured speakers, viz.

*sep-puku*, from *setsu*, "to cut," and *fūku*, "belly."

*to-zan* ,, *tō* (here *to*), "to ascend," and *san* (*zan*),  
"mountain."

*N. B.* Hyphens need not be used so freely as we, for etymological purposes, have here done. A hyphen is, however, indispensable between the two members of such compounds as *gen-an*, "the draft of a document," where a final *n* is followed by an initial vowel. (Conf. ¶ 23, p. 17 under the heading of *N.*)

Quite a number of compounds are hybrid, that is, partly native, partly Chinese, as *omote-mon*, "a front gate"; *Nihon-bashi*, "Japan bridge" (the name of a bridge in Tōkyō), where *mon* and *Nihon* are Chinese, the other half of each Japanese.

#### COMPOSITION A GREAT FACTOR IN WORD-BUILDING.

¶ 50. The student interested in etymology will gradually discover that almost all long Japanese words and many short ones are really compounds, though their composite origin has often been forgotten even by the Japanese themselves. Thus *michi*, "a road," is from *mi*, an honorific prefix, and *chi*, the original word for "road." *Mikado*, "the Imperial Court," hence "the Emperor," is from the same *mi*, and *kado*, "a gate" (compare the "Sublime Porte" of Turkey).\* *Kagami*, "a mirror," is from *kage*, "shadow,"

---

\* Sir Ernest Satow prefers to derive *mikado* from the archaic *mika*, "great," and *to* (*nigori*'ed to *do*), "place."

“reflection,” and *miru*, “to see.” Place-names are almost always compounds which can be easily resolved into their constituent elements, as *Yoko-hama*, “cross strand ;” *E-do* (Yedo), “inlet door ;” *Ara-kawa*, “rough river ;” *Ō-shima*, “big island ;” *Fuji-san*, “Fuji mountain,” “Fujiyama” (the etymology of *Fuji* is obscure, but probably the name is of Aino origin) ; *Miya<sup>1</sup>-no<sup>2</sup>-shīta<sup>3</sup>*, “below<sup>3</sup> of<sup>2</sup> Shintō-shrine<sup>1</sup>,” i.e. “beneath the shrine ;” *E<sup>1</sup>-no<sup>2</sup>-shima<sup>3</sup>*, “island<sup>3</sup> of<sup>2</sup> inlet<sup>1</sup>.” Similarly in the case of surnames, most of which are of geographical origin, being borrowed from the names of the localities where the persons who first assumed them resided, thus *Ko-bayashi*, “small forest ;” *I<sup>1</sup>-no<sup>2</sup>-ue<sup>3</sup>*, “above<sup>3</sup> of<sup>2</sup> (the) well<sup>1</sup> ;” *Ta<sup>1</sup>-naka<sup>2</sup>*, “among<sup>2</sup> (the) rice-fields<sup>1</sup> ;” *Yama-da*, “mountain rice-field,” etc. Men’s personal names, answering to our Christian names, are also nearly always compounds. Unfortunately few of these personal names can be translated, founded, as they are, on allusions to texts in the Chinese Classics, to feudal functions now obsolete, to cyclical signs, and to other recondite matters. Such names as *Ta-rō*, “big male,” i.e. “eldest son ;” *Ōi-rō*, “second (lit. next) son ;” *Saburō* (for *San-rō*), “third son,” etc., are sufficiently clear.

*N. B.* For women’s personal names, see ¶ 418.

All Chinese words of more than one character are compounds, e.g. *chawan*, “a tea-cup,” from *cha*, “tea,” and *wan*, “a bowl ;” *sendō*, “a boatman,”—properly “the master of a junk,”—from *sen*, “junk,” “vessel,” and *tō* (*nigori*’ed to *dō*), “head,” “chief ;” *Tōkyō* from *tō*, “east,” and *kyō*, “capital city,” etc., etc.

¶ 51. As shown in the foregoing examples of *michi*, “road,” and *Mikado*, “Emperor,” honorific prefixes sometimes enter



into the actual formation of words. Generally, however, they are felt to be distinct entities, and are therefore written separately, as

<i>o cha,</i>	lit.	"honourable tea,"	i.e.	"tea."
<i>go mottomo,</i>	lit.	"augustly right,"	i.e.	"you are quite right."
<i>o mi ashi,</i>	lit.	"honourable august feet,"	i.e.	"your feet."

For more detailed information concerning the honorifics, which form so important and all-pervading an element of Japanese speech, see Chapter XI.

# VARIOUS KINDS OF NOUNS.

¶ 52. Abstract nouns, expressing degree as well as quality, are often derived from adjective stems by agglutinating the syllable *sa*, thus :

<i>atsūsa,</i> "heat," "the degree of heat."	<i>samusa,</i> "cold," "the degree of cold."
<i>omoshirosa,</i> "fun," "interest," "the degree of fun."	<i>shirosa,</i> "whiteness," "the degree of whiteness."

A tinge or trace of a quality, hence sometimes the actual quality itself, and even the object possessing the quality, may be denoted by the termination *mi* agglutinated to an adjective stem, thus :

<i>akami,</i>	"a tinge of red."
<i>omoshiromi,</i>	"(a certain amount of) fun."
<i>shiromi,</i>	"a tinge of white," "the white of an egg."

<i>Amami ga usū</i> Sweetness ( <i>nom.</i> ) thin <i>gozaimasū.</i> is.	} "It isn't quite sweet enough."
---	----------------------------------

¶ 53. These nouns in *sa* and *mi* must be distinguished from the periphrasis formed by means of an adjective or verb and the word *koto*, “(an abstract) thing,” “a fact,” “an act,” “a state,” as

*atsui koto*, “heat,” “the fact of being hot.”

*kitanai koto*, “dirtiness,” “the fact that something is dirty.”

*shiroi koto*, “whiteness,” “the fact that something is white.”

*machigatta koto*, { “a mistake,” “the fact that some  
lit. mistook thing one has made a mistake.”

*shimpo suru koto*, { “progress” (the noun); also “to  
lit. progress makes thing progress” (the verb).

*on wo shiranai koto*, { “ingratitude.”  
lit. kindness (accus. particle) ignores thing

In speaking of the blade of a fine sword, one might say :

<i>Sono kissaki no surudo</i>	<i>koto</i> ,	} “So sharp is its point, so fine its edge, that the merest glance at it gives you a shiver.”
Its point 's sharp	state,	
<i>sono yaki no uruwashii</i>	<i>koto</i> ,	
its tempering's beautiful	state,	
<i>hito-me mite mo sugu samusa</i>		
one-eye seeing even, at-once coldness		
<i>wo oboeru kurai da.</i>		
(accus.) feel amount is.		

These periphrases in *koto* are often used exclamatorily, especially by female speakers, thus :

*Atsui koto !* “Oh ! how hot it is ! ”

*Kūsai koto !* “Oh ! what a horrid smell ! ”

¶ 54. Parallel to the abstract nouns in *koto*, are concrete nouns in *mono*. While *koto* denotes “a thing of the mind,” “a fact,” “an act,” *mono* almost always denotes a tangible, material thing or person, thus :

<i>lit.</i>	<i>dekimono,</i> coming-out thing	}	“a bad place,” “an abscess.”
	<i>kūsai mono,</i>		
	<i>shiroi mono,</i>		
	<i>shōjiki-mono,</i>		
			“a smelly thing.”
			“a white thing.”
			“an honest fellow.”

This distinction between *koto*, “an abstract thing,” and *mono*, “a material thing,” must be clearly kept in mind, if the student would avoid constant misapprehension. Thus *onaji mono* means “the same thing,” “the identical article,” whereas *onaji koto* means “the same sort of thing,”—the quality, pattern, etc., being the same, but the actual article a different one. For *mono wa* at the end of a sentence, see ¶ 287.

*Mono no*, or *to wa iu mono no*, has a curious use, whose origin is unknown, but which may most easily be parsed by assuming *no* to stand for *nagara*, “while,” “whereas :”—

<i>Rikutsu de wa kō iu mono</i>	}	“That is all very fine in theory, but it is mighty hard in practice.”
Theory by indeed, thus say thing		
<i>no, jissai wa yohodo</i>		
whereas, practice as-f r, very		
<i>muzukashii.</i> difficult (is).		

<i>Baka da to wa iu mono</i>	}	“Fool as he is, he is capable of making himself useful in minor matters.”
Fool is that indeed say thing		
<i>no, sūkoshi no yō ni</i>		
while, little 's business in		
<i>wa ma ni aimasū.</i> indeed, space to conforms.		

¶ 55. The names of shops are denoted by the termination *ya*, “house,” as :

<i>hon-ya</i> , “a book-store ;”	from <i>hon</i> , “a book.”
<i>niku-ya</i> , “a butcher’s shop ;”	from <i>niku</i> , “flesh.”
<i>pan-ya</i> , “a bakery,”	from <i>pan</i> , “bread.”

*Kame-ya*, lit. "tortoise house" (or, as we might say, "At the Sign of the Tortoise"), the name of several well-known shops in Tōkyō.

Owing to the general Japanese habit of naming persons after places, such words as the above come to denote, not only the "book-store," the "butcher's shop," and the "bakery," but by extension the "bookseller," the "butcher," and the "baker" themselves. Sometimes indeed the person only, and not the place, is thus designated, as :

*kuruma-ya*, "a jinrikisha-man."

*shimbun-ya*, "a newspaper man."

¶ 56. Names of trees and plants often terminate in *ki*, "tree," or in its *nigori*'ed form *gi*, thus :

*hagi*, "the lespedeza."

*mugi*, "wheat, "barley."

*sugi*, "the cryptomeria."

*susūki*, "the eulalia" (a kind of tall grass).

*tsubaki*, "the camellia-tree."

*yanagi*, "the willow-tree."

Names of rivers end in *kawa* (generally *nigori*'ed to *gawa*), "river ;" names of stretches of sea in *nada* ; those of islands in *shima* (often *nigori*'ed to *jima*) ; those of mountains in *yama* or *san* (*zan*), thus :

*Ōkawa*, lit. "Great River."

*Sumida-gawa*, "the River Sumida."

*Bungo-nada*, the stretch of sea near the province of Bungo, separating the islands of Kyūshū and Shikoku.

*Kojima*, lit. "Small Island," a name common to several islands off the Japanese coast.

*Ogasawara-jima*, "the Bonin Islands ;" named after their discoverer, Ogasawara.



*Asama-yama,*  
Asama."

"Mount

*Bandai-san,*  
Bandai."

"Mount

¶ 57. The nouns *aida*, "interval;" *hazu*, "necessity;" *toki*, "time;" and *tokoro*, "place," often assume grammatical functions perplexing to the beginner. *Aida* comes to correspond to our conjunction "while," *hazu* to our verbs "ought" or "should," *toki* to our conjunction "when," thus :

*Sō suru aida.*  
So do interval.

{ "While we were doing  
so."

*Mō kuru hazu da.*  
Already comes necessity is.

{ "He ought to be here by  
this time."

*Areba, jiki ni kiku*  
If-there-were, immediately hear  
*hazu da ga,—mada sō iu*  
necessity is although, still such  
*koto wo kikimasen.*  
fact (accus.) (I)hear not.

{ "If anything of that kind  
had happened; I should have  
heard of it.

*N. B.* Observe the suppressed negative which *hazu* almost always implies. Observe, too, that *hazu* is often strengthened by a preceding *beki*, "should," "ought," thus: *Areba, jiki ni kiku-beki hazu da ga*, etc. (Conf. ¶ 178 and ¶ 192.)

*Nochi ni, yō no nai toki,*  
Afterwards, business's is-not time,  
*hanashimashō.*  
(I)will-probably-speak.

{ "I will tell you about  
it later, when I am at  
leisure."

*Toki ni* at the beginning of a sentence is a sort of expletive corresponding more or less to our "by the way."

¶ 58. More difficult than any of the above are the uses of *tokoro*, which, from the original concrete sense of "place," has come to be used in various abstract meanings. Sometimes, like *koto*, it assumes the signification of "a thing of the mind," "a matter," "a subject," "a quality," as in the following example :

<i>Kyūkin no tokoro</i>	<i>wa,</i>	<i>tsūki ni</i>	} “Coming now to the matter of wages, I may say that I will give you fifteen dol- lars a month.”
Wage	's matter	as-for, month in,	
<i>jū-go-en</i>	<i>tsukawashimashō.</i>		
fifteen-dollars	(I) will-probably-give.		

A good instance of *tokoro*, as equivalent to our suffix “...ness” used to form abstract substantives, occurs at the end of ¶ 280.

In the middle of a sentence, *tokoro*, especially when followed by *ye*, is apt to assume the force of some such conjunction as “while,” “whereupon,” “when,” “just as,” thus :

<i>Chōdo deru tokoro ye,</i>	<i>kyaku</i>	} “A visitor came just as I was going out.”
Exactly go-out	when, guest	
<i>ga mieta.</i>		
(nom.) appeared.		

*Tokoro ga* implies opposition, thus :

<i>Ima-jibun irasshita tokoro ga,</i>	} “Even if you do go now, you are not likely to find him at home.”
Now-time deigned-to-go even-if,	
<i>o rusu deshō.</i>	
honourably absent will-probably-be.	

Similarly at the beginning of a sentence, *tokoro de* means “thereupon” or “and so,” while *tokoro ga* means “nevertheless,” “still,” “all the same,” sometimes “it occurs to me that.” Another grammatical use of *tokoro* is that in which it corresponds to some extent to the relative pronouns of European languages, as explained in ¶ 86.

*Tokoro* is often, in familiar talk, *nigori*'ed to *dokoro*, and then expresses an almost scornfully strong degree of affirmation. For instance, a male visitor hazards the remark that his hostess's baby is old enough to creep along the floor. The fond mother, indignant at having her offspring's powers rated so low, retorts :

<i>Hau dokoro ja nai; yoku</i>	} “ It is no case of creeping, I can assure you. Why ! he walks beautifully.”
Creep place isn't; well	
<i>arukimasū.</i>	
(he) walks.	

Similarly :

<i>Yomeru dokoro ka? kōshaku</i>	} “ Able to read, indeed ! Why ! he can explain what he reads.”
Able-to-read place ? explanation	
<i>mo dekimasū.</i>	
even forthcomes.	

¶ 59. Many nouns are simply the indefinite forms of verbs used substantively, somewhat like our English nouns in “. . . . ing,” such as “the beginning,” which is properly a part of the verb “to begin.” Here are a few examples :

<i>akinai,</i>	“ trade ; ”	from	<i>akinau,</i>	“ to trade.”
<i>hori,</i>	“ a canal ; ”	„	<i>horu,</i>	“ to excavate.”
<i>tatami,</i>	“ a mat ; ”	„	<i>tatamu,</i>	“ to pile up.”
<i>tsure,</i>	“ companions ; ”	„	<i>tsureru,</i>	“ to take with one.”
<i>warai,</i>	“ laughter ; ”	„	<i>warau,</i>	“ to laugh.”
<i>yorokobi,</i>	“ joy ; ”	„	<i>yorokobu,</i>	“ to rejoice.”

#### NOUNS USED AS ADJECTIVES.

¶ 60. The Japanese parts of speech do not exactly coincide with ours (see ¶ 9), and nouns are much more extensively used in this language than in English. We shall see in the next chapter that the so-called pronouns are really nouns. True adjectives also are scarce, and are frequently replaced by nouns, just as in English we say “a *gold* chain,” “a *sugar-plum*,” “the *Paris* fashions,” “a thing *of beauty*.” The chief ways in which a noun may do duty for an adjective are :

¶ 61. I. As first member of a compound, thus :

*Amerika-jin*, lit. "America person," i.e. "an American."  
*doro-ashi*, „ "mud feet," „ "muddy feet."  
*Nihon-go*, „ "Japan words," „ "the Japanese language."

¶ 62. II. Followed by the postposition *no*, "of,"—the order of the words, it should be noted, being the reverse of that followed in English, thus :

*atari*<sup>1</sup> *no*<sup>2</sup> *keishoku*,<sup>3</sup> lit. "scenery<sup>3</sup> of<sup>2</sup> neighbourhood<sup>1</sup>, i.e. "the surrounding scenery."

*kinjo no tōbutsu-ya*, lit. "Chinese-thing-shop of vicinity," i.e. "a neighbouring general shop."

*mukashi no hito*, lit. "people of antiquity," i.e. "the ancients."

¶ 63. III. Followed by the word *na* (see ¶ 197), thus :

*baka*<sup>1</sup> *na*<sup>2</sup> *yatsu*<sup>3</sup>, "a foolish<sup>1</sup> (being<sup>2</sup>) fellow<sup>3</sup>."

*chōhō na kikai*, "a convenient machine."

*heta na e-kaki*, "an unskilful painter."

*jōzu na e-kaki*, "a skilful painter."

*kirei na musūme*, "a pretty girl."

*odayaka na nami*, "a calm sea" (lit. "calm waves").

Some of these words—*kirei*, for instance,—are so constantly used as adjectives, that their proper sense as nouns tends to pass out of remembrance. In the cases where it is preserved, the word takes *no* after it when it is used as a noun, and *na* when it is used as an adjective, thus :

*heta*<sup>1</sup> *no*<sup>2</sup> *naga*<sup>3</sup>-*dangi*<sup>4</sup>, "the long<sup>3</sup> speech<sup>4</sup> of<sup>2</sup> an unskilful<sup>1</sup> (speaker)," a proverb signifying that bad speakers are apt to say more than the occasion requires.

*heta*<sup>1</sup> *na*<sup>2</sup> *isha*<sup>3</sup> *sama*<sup>4</sup>, lit. "unskilful<sup>1</sup> being<sup>2</sup> physician<sup>3</sup> Mr<sup>4</sup>," i.e. "an unskilful doctor." (*Jōzu* 上手 corresponds



almost literally to the English “a good hand at,” and *heta* 下手 to “a bad hand at.”)

*N. B.* Conf. also ¶ 197.

## NOUNS USED AS ADVERBS.

¶ 64. When followed by the postposition *ni*, “in,” or *de*, “by,” nouns such as those above instanced often correspond to European adverbs, thus :

*baka ni*, “foolishly.”

*gwaikoku ni* or *de*, “abroad.” (*gwaikoku*=“outer countries,” i.e. “foreign countries.”)

*jozu ni*, “skilfully.”

Sometimes they are taken adverbially, even though no postposition be suffixed, thus :

*konnichi*, “this day,” or “to-day.”

*mukashi*, “antiquity,” „ “anciently,” “formerly.”

For nouns used as postpositions, see ¶ 141 *et seq.*

---

## CHAPTER IV.

### *The Pronoun.*

---

#### PERSONAL PRONOUNS.

- ¶ 65. The Japanese words corresponding to the personal pronouns of European languages are simply nouns whose original significations are quite clear, and which are still often used with those significations. Except for the sake of convenience to foreign students, it would not be necessary to discuss them apart from nouns in general. They belong to the category of such descriptive expressions as “your humble servant,” “your ladyship,” “His Majesty.” Self-depreciatory terms are naturally preferred in speaking of oneself (1st. person), and complimentary terms in speaking to other people (2nd. person), also sometimes in speaking of other people (3rd. person).
- ¶ 66. The most usual equivalent for “I” is *watakūshi*, lit. “selfishness.” The vulgar often contract it to *watashi* and *washi*. Other nouns now current in the same sense are *boku*, “servant,” which is much affected by young men in familiarly addressing each other; *sessha*, “the awkward person;” *shōsei*, “junior.” *Ore* is a very vulgar corruption of *ware*, which is the commonest word for “I” in the Written Language. *Orā*, which may often be heard from the mouths of coolies, stands for *ore wa*.
- ¶ 67. The following equivalents for “you” are all in common use:—*anata*, a contraction of *ano kata*, “that side,” “beyond” (which meaning is still retained in poetry, as

*kumo no anata*, "beyond the clouds"). *Anata* is a polite expression; with the addition of *sama*, "Mr.," "Mrs.," "Miss," "Lord," "Lady," it is supremely polite. *Omae*, lit. "honourably in front," was formerly polite, but is now only used in addressing inferiors, such as coolies, one's own servants, one's own children, etc. *Omae san* (*san* is short for *sama*) stands half-way between *anata* and *omae* in politeness. It is much used by women. *Sensei*, "senior," is used chiefly in addressing men or women of learning. *Danna san*, "Mr. Master," is used by a servant in addressing his master, and by inferiors generally. *Kimi*, "prince," is chiefly used by young men in addressing each other familiarly. Besides the above may be mentioned *Heika*, lit. "beneath the steps of the throne," i.e. "Your Majesty;"

*N. B.* Reverence naturally restrains loyal subjects from addressing the throne itself:—they raise their eyes no higher than the ground below the steps leading up to it.

*Kakka* "beneath the council-chamber," i.e. "Your Excellency;" *sono hō*, "that side," the equivalent for "you" employed in the law-courts by legal officers; *kisama*, an insulting term used in addressing an inferior with whom one is angry.

*N. B.* Etymologically *kī-sama* means "exalted Sir;" but, like many other words, it has fallen from its former high estate.

The word *temae*, lit. "before the hand," is remarkable; for it may be used either as a very humble and therefore polite equivalent for "I," or as an insulting equivalent for "you." In the sense of "you," it formerly had the honorific *o* prefixed. The rude use of it came in through the dropping of the honorific.

¶ 68. *Sensei*, *Danna san*, *Heika*, and *Kakka* are as appropriate for the third person ("he" or "she"), when speaking

politely, as for the second. *Anata* may also occasionally be heard in that sense. Much in use also for “he” and “she” are *ano hito*, “that person,” more politely, *ano o kata*, lit. “that honourable side;” *ano otoko*, “that man;” *ano onna*, “that woman;” *ano ojisan*, “that old gentleman;” *ano obasan*, “that old lady,” etc. *Mukō*, lit. “the opposite side,” i.e. “the other party,” not infrequently represents “he,” “she,” or “they.” *Are*, “that,” is also sometimes used for “he” or “she,” but it is not at all polite, and more often refers to things, i.e. it means “it.” The vague English “you” or “one,” which corresponds to French “on” and German “man,” has no equivalent in Japanese. Thus, “to clap one’s hands” is simply *te wo tataku*, lit. “hands (accus.) clap.” “You can’t tell” (meaning “one has no means of knowing”) is simply *shiremasen*, which might equally well stand for “I can’t tell.”

*N. B.* The word *hito* has been adduced by some as an equivalent of the French impersonal “on.” But it is not really so, as it always retains its proper sense of “person,” “people,” especially “other people.”

¶ 69. Like other nouns—indeed more frequently than other nouns—the so-called personal pronouns may take the plural suffixes mentioned on page 29. The following forms are sanctioned by usage :

<i>watakushi-domo</i>	} “we.”	<i>anata-gata</i>	} “you.”
<i>boku-ra</i>		<i>omae-[san-]gata</i>	
<i>sessha-domo</i>		<i>omae-[san-]tachi</i>	
<i>sessha-ra</i>		<i>sensei-gata</i>	
<i>oira</i> (for <i>ore-ra</i> , very vulgar)		<i>danna-shu</i>	
<i>ano hito-tachi</i>	} “they.”	<i>danna-gata</i>	}
<i>ano o kata-gata</i>		<i>kimi-tachi</i>	
<i>are-ra</i> (rude)		<i>kisama-tachi</i>	
		<i>temae-t(a)chi-ra</i>	



*N. B.* Observe, however, that *watakūshi-domo* is often used for the singular, it being slightly humbler than *watakūshi*. *Oira*, too, may be heard in the singular, the line between singular and plural, as already noticed in ¶ 44, being less sharply drawn in Japanese than in European languages. Note, moreover, that the Japanese never use their words for “we,” as we sometimes do ours, to signify “you and I.” They only use them to signify “other people and I,” or rather “I and my fellows.” “We,” in the sense of “you and I,” may be expressed by such a phrase as *anata to watakūshi to*; but more often the meaning is approximately rendered in some other idiomatic way by employing an honorific. See, for instance, ¶ 445, No. 115, and ¶ 449, No. 16.

¶ 70. Like other nouns, the so-called personal pronouns may be followed by postpositions. Thus, just as they say

*ano ko no oya,* } “the parent of that child,”  
that child of parent,

so also do they say

*watakūshi no oya,* } “the parent of me,”  
I of parent, } i.e. “my parent,”

*omae no oya*, “the parent of you,” i.e. “your parent” (in addressing an inferior); *ano hito no oya*, “the parent of that person,” i.e. “his (or her) parent;” etc.

Just as they say

*Sono ko wo hidoi me ni* } i.e. “He treated that  
That child (accus.) harsh eyes to } child very badly,”  
*awasemashita,*  
caused-to-meet,

so also may one say

*Watakūshi wo hidoi me ni* } “He treated me very badly.”  
*awasemashita.*

There is, therefore, no such thing as a declension of pronouns or any special set of possessive pronouns.

¶ 71. The chief thing to remember in connection with the Japanese nouns answering to our personal pronouns is the

extremely rare use that is made of them. Except in cases of special emphasis or antithesis, the information concerning persons which is in European languages conveyed by means of pronouns, is left to be gathered from the context. Thus the single word *kaerimashita* will mean "I have come back," or "he, she or they have come back," according to the previous drift of the conversation.

*Kore kara furo wo tsūkaimashō,* { i.e. "Will now take  
This from, bath (accus.) will-use, { a bath."

naturally means "*I* will now take my bath;" for it is almost a matter of course that, in such personal things, each individual can speak only for himself. I can only eat my own dinner, probably love only my own country, and work only to support my own wife and children. To be, therefore, for ever reiterating and harping on the words "I," "me," "my," "you," "he," etc., seems to Japanese ears absurd and tedious tautology. A Japanese will often discourse for half-an-hour without using a single personal pronoun. The perpetual recurrence of *watakushi* and *anata* is one of the surest signs of a clumsy foreign speaker, who translates his own idiom into Japanese, instead of thinking impersonally as the Japanese do. These remarks will lead the intelligent student to observe that most of the examples scattered throughout the present work are susceptible of being variously rendered. Where, for instance, we have put "I," it would often be equally correct to insert "he," "she," or "they," in its stead. The use of "you," that is, of the second person, in English generally necessitates some change in the Japanese phrase, especially if an equal or superior be addressed. This point will be elucidated in the Chapter on Honorifics, ¶ 392 *et seq.*, a chapter which the student would do well to read through in connection

with what has here been said on the subject of personal pronouns.

## REFLEXIVE PRONOUNS.

¶ 72. The word “self” may be expressed by *jibun* (less often by *jishin*), commonly followed by the postposition *de*, thus :

<i>watakūshi jibun,</i>	}	“myself.”
<i>walakushi jishin,</i>		
<i>omae jibun,</i> (not honorific),	}	“yourself.”
<i>go jibun</i> (honorific),		

*N. B.* The above occur only when the idea of “self” has to be emphasised. (Conf. ¶ 71, also ¶ 324.)

Another word for “self” is *onore*, which is also used as an insulting equivalent for “you.”

*Waga*, a Classical form whose proper meaning is “my,” may still sometimes be heard in the sense of “my own,” “our own,” “one’s own,” thus :

*waga kuni*, “my country,” “one’s country,” “*la patrie*.” But its use is chiefly confined to set speeches and lectures. So is that of the phrase *waga hai*, “we,” more lit. “my fellows.”

## DEMONSTRATIVE, INTERROGATIVE, AND INDEFINITE

## PRONOUNS AND ADVERBS.

¶ 73. The demonstrative, interrogative, and indefinite pronouns, being marked by certain correspondences of sound and formation, may be best studied by means of the table which we give on the next page. The adverbs derived from the same roots are also given there, so that the learner may embrace all the kindred forms in one glance. He should note that Japanese, like Latin, distinguishes a nearer “that” (*sore*, Latin “*iste*”) from a further “that”

DEMONSTRATIVE AND INTERROGATIVE PRONOUNS AND ADVERBS.					
74. <i>kore,</i> <i>kono,</i> <i>kô,</i> <i>konna,</i> } <i>kô in,</i> } <i>kôko,</i> } <i>kochi(ra),</i> } <i>kokoera,</i> <i>konata,</i>	this. (Subst.) this. (Adj.) thus, like this. { this kind of, { such as this. here. hereabouts. hither.	<i>sore,</i> <i>sono,</i> <i>sô,</i> <i>sonna,</i> } <i>sô in,</i> } <i>soko,</i> } <i>sochi(ra),</i> } <i>sokoera,</i> <i>sonata,</i>	that (near).(Subst.) that (near).(Adj.) like that. { that kind of, { such as that. there. thereabouts (near). you (rare).	<i>are,</i> <i>ano,</i> <i>â,</i> <i>anna,</i> } <i>â in,</i> } <i>asûko,</i> } <i>achi(ra),</i> } <i>asûkoera,</i> <i>anata,</i>	<i>dore?</i> (Subst.) which? (Adj.) how? { what kind of? { what like? where? whereabouts? who? (polite)
<i>dare?</i> <i>nani?</i>	who? what?	<i>ikura?</i> or <i>ikani?</i> " <i>ika hodo?</i> <i>ikuta(itsu)?</i> " <i>ikuta-mai?</i> etc.	how much? how? how many? (See ¶ 157 et seq.)	<i>itsu?</i>	when?
INDEFINITE PRONOUNS AND ADVERBS.					
<i>dore-ka,</i> <i>dore mo,</i> <i>dore de mo,</i>	{ one or other, { some one (thing). any one (thing). either one, any one.	<i>dare ka</i> <i>dare mo,</i> <i>dare de mo,</i>	somebody other). everybody. anybody, every body.	<i>nani ka,</i> <i>na(ni) mo,</i> <i>nan de mo,</i> <i>nanzo,</i>	{ somehow (or { other), would that! please. { somehow (or { other), really. anyhow. would that! please.
<i>itsu ka,</i> <i>itsu mo,</i> <i>itsu de mo,</i>	some time (or other). any time, always. any time what- ever, always.	MORE POLITELY: <i>donata ka.</i> <i>donata mo,</i> <i>donata de mo.</i>		<i>doko ka,</i> <i>doko mo,</i> <i>doko de mo,</i>	somewhere (or other). everywhere. anywhere.
<i>ikura ka,</i> <i>ikura mo,</i> <i>ikura de mo,</i>	a certain amount. any amount. any amount what- ever.	<i>ikutsu mo,</i> <i>ikutsu de mo,</i>	any number. any number what- ever.	Or <i>doko(ra) ka.</i> <i>dochi(ra) mo.</i> <i>dochi(ra) de mo.</i>	Also used for <i>dore ka</i> , <i>dore mo</i> , <i>dore de mo</i> , when only two are spoken of.

*N. B.* *Are* and *ano* are sometimes replaced by their Classical equivalents *kare* and *kano*.



(*are*, Latin “*ille*”), the former being used of things not very distant and of things connected with the person spoken to, while the latter is applied to things which are distant or have relation to the person spoken *of*. He must note furthermore that Japanese, like French, distinguishes substantive forms of these pronouns from adjective forms, e.g. *kore*, “*celui-ci*,” but *kono*, “*ce*.”

¶ 75. Here are a few examples of the use of the substantive forms *kore*, “this;” *sore*, “that” (near); *are*, “that” (far); *dore* ♪ “which?” *dare* ♪ or more politely *donata* ♪ “who?”; *nani* ♪ “what?”—

*Kore wa omoshiroi.* { i.e. “As for this, it is amusing,”  
This as-for, amusing. } or more briefly, “This is fun.”

*Sore wa, nan desū* ♪ { “What is that (which you have in  
That as-for, what is (*it*)? } your hand, etc.)?”

*Are wa, dare no uchi desū* ♪ { “Whose is that house  
That as-for, who of house is(*it*)? } (over there)?”

*Dore ni shimashō* ♪ { “Which shall I take?”  
Which to shall-do?

*Nani wo suru* ♪ { “What are you doing?”  
What (*accus.*) do? } (Said to an inferior. The polite equivalent would be *Nani nasaru* ?)

*Dare ga kimashita* ♪ { “Who has come?”  
Who (*nom.*) has-come? } (*Donata ga mairaremashita* ? would be more polite.)

¶ 76. Here are some examples of the adjective forms *kono*, “this;” *sono*, “that” (near); *ano*, “that” (far); *dono* ♪ “which?” and of the forms in *na* and *iu* :—

*Kono nedan.*

“This price.”

*Konna nedan.*

“This sort of price.”

*Sono mama.*

“That way;” “as it is.”

*Sonna koto.* }

“That sort of thing.”

*Sō iu koto.* }

*Ano takai yama.*

{ “That high mountain  
(over there).”

*Anna tohōmonai kake-ne.* } “Such an extravagant over-  
That-like outrageous overcharge. } charge as that.”

(Said in speaking to a third party. In addressing the shopkeeper who was guilty of the overcharge, one would say *sonna*, not *anna*, because *sonna* corresponds to the second person, *anna* to the third.)

*Dono tsumori de ɾ* } “With what intention?”  
What intention by?

*Dō iu tsumori de ɾ* } “With what kind of intention?”  
How say intention by?

¶ 77. What we have here, for the sake of convenience, termed adjective forms, are not adjectives properly so called. *Kono* was originally two words, viz. *kō*, “this” (substantive), and *no*, “of,” so that *kono* meant “of this.” Similarly in the case of *sono*, *ano*, and *dono ɾ*, which meant respectively “of that” (nearer) or “of him,” “of that” (further) or “of him,” and “of which?” They still preserve this their ancient sense in certain contexts, as :

*sono tame*, “(for the) sake of that.”

*sono oya*, “his (or her) parent.”

Similarly, *kono nedan*, translated above by “this price,” may also mean on an occasion “the price of this.”

*Konna*, “such,” is a contraction of *kono yō na*, lit. “this manner being,” i.e. “being in this way,” “being thus.” Similarly *sonna* is from *sono yō na*, *anna* from *ano yō na*, and *donna ɾ* from *dono yō na ɾ*. *Kō iu*, “such,” means literally “thus (they) say,” i.e. “people call it thus.” *Sō iu*, *ā iu*, and *dō iu ɾ* have a similar etymology.

¶ 78. Before words of Chinese origin, the adjective pronouns “this” and “that” are often expressed by the syllable *tō* (當), a Chinese vocable properly signifying “the one in question,” “the actual one,” as :

*tō-nin*, “the person in question,” “this (or that) person.”

*tō-getsu no sue,* } “the end of the month.”  
 this-month of end.

Some of the adverbs given in the paradigm on page 52 will be found exemplified in Chapter X, ¶ 368.

¶ 79. The indefinite pronouns are formed from the interrogative pronouns by the addition of the interrogative particle *ka*, of the postpositions *mo* and *de mo*, “even,” and of the emphatic particle *zo*. Thus *dare<sup>1</sup> de<sup>2</sup> mo<sup>3</sup>*, “anybody,” “everybody,” is literally “even<sup>3</sup> by<sup>2</sup> whom?<sup>1</sup>” Here are a few examples of the use of the indefinite pronouns :

*Omocha'ya nani ka.* “Toys or something.”

(The words *ya nani ka* here have the same vague meaningless application that “or something” often has in Colloquial English.)

<i>Mata donata ka miemashita.</i> (Polite)	} “Somebody else has come,” or “Other guests have arrived.”
„ <i>dare</i> „ <i>mieta.</i> (Familiar)	
Again somebody has-appeared.	

<i>Nan de mo yoroshii kara,</i>	} “Anything will do. Just give us something or other which it will take no trouble to get ready.” (Said, for instance, by a hungry traveller arriving late at a hotel.)
Anything (is) good because,	
<i>nani ka te-garui mono wo</i>	
something-or-other easy thing (accus.)	
<i>dashite kudasai.</i>	
putting-forth condescend.	

<i>Dochira ga yoroshii gozaimashō?</i>	} “Which (of the two) do you think will be best?”
Which (nom.) good will-probably-be?	

<i>Sore wa, dochira de mo yoroshii.</i>	} “Oh! ( <i>sore wa</i> ) either will do quite well.”
That as-for, either (is) good.	

<i>Donata ka o ide ni</i>	} “Has some one arrived?”
Somebody-or-other honourable exit to	
<i>natte orimasu ka?</i>	
having-become is ?	

*Ie, donata mo o ide ni natte* } “No, no one has  
*orimasen.* arrived.”

(More lit. “Everybody has *un-arrived*.”—Conf. ¶ 433.)

*Nan<sup>1</sup> no<sup>2</sup> sewa<sup>3</sup> de<sup>4</sup> mo<sup>5</sup> shite<sup>6</sup>* } “He will help you in  
*kuremasū<sup>7</sup>*, lit. Gives<sup>7</sup> doing<sup>6</sup> } every way.”  
help<sup>3</sup> of<sup>2</sup> everything.<sup>1,4,5</sup>

*Dare<sup>1</sup> mo<sup>2</sup> sō<sup>3</sup> iimasū<sup>4</sup>.* “Everybody<sup>1,2</sup> says<sup>4</sup> so<sup>3</sup>.”

## RELATIVE PRONOUNS.

¶ 80. The Japanese language has neither relative pronouns nor relative words of any sort. Their absence is generally made good by the use of a construction in which the verb is prefixed to the noun attributively, just as an adjective might be. Thus the Japanese not only say “a good man,” “a bad man,” etc.; but they say “a comes man,” “a goes man,” “the went man,” instead of “a man who comes,” “a man who goes,” “the man who went.” This is illustrated in the following examples:—

<i>Kuru hito.</i> }	“The person who comes.”
Comes person. }	
<i>Kita hito.</i> }	“The person who came.”
Came person. }	

*Kinō kita hito.* { “The person (or persons) who came  
Yesterday came person. { yesterday.”

*Ano yama no zetchō*  
That mountain's summit  
*ni haete iru ōki na* } “The large pine-tree which  
on, growing is large } grows on the top of that mountain  
*matsu.* } over there.”  
pine.

*Shinakūcha* *naran* } “It is a thing which it won't do  
As-or-not-doing, is-not } not to do, *i.e.* “It is a thing  
*koto desū.* (Conf. ¶ 348) } which must be done.”  
thing (*it*) is.



¶ 81. As shown in the foregoing examples, the English relative and verb are represented in Japanese by a verb alone, which is used participially, or, as it is more usual to say in Japanese grammar, *attributively*, prefixed to the noun. In English this construction is allowable only in the case of participles, as “the *shipwrecked* sailors,” “the *shrieking* women and children.” In Japanese it is the actual tense-forms of the verb that are thus employed. Properly speaking, all the tenses of the indicative mood are capable of being thus used attributively in relative constructions. In the Book Language they are all constantly so used. But the Colloquial exhibits a strong tendency to limit this way of speaking to the “certain past” and the “certain present or future,” the merely “probable” tenses (e.g. *koyō*, *kitarō*) being rarely if ever now heard in such contexts, save in a few special idioms, such as :

*Narō koto nara.* } “If possible.” (Conf. ¶ 348.)  
 Will-probably-be fact if(-it)-is

*Arō hazu wa nai.* } “There ought not  
 (There-)will-probably-be necessity as-for, is-not. } to be.”

Observe that as the Japanese language, generally speaking, abhors the use of the passive, the verbs employed in relative sentences are almost always neuter or active ones, thus :

*Nansen ni aimashita suifu-ra.* } “The shipwrecked  
 Shipwreck to, met sailors. } sailors.”

*Haruka oki ni mieru fune.* } “The vessel that is to be  
 Afar, offing in, appears vessel. } seen far away at sea.”

*Hepburn sensei no koshiraeta* } “The dictionary which  
 Hepburn senior 's (he)prepared } was compiled by Dr. Hep-  
*jiten.* } burn,” i.e. “Dr. Hepburn's  
 dictionary } dictionary.”

*Otokichi to iu annai no mono.* } “The guide called Oto-  
*Lit.* “the guide (*annai no mono*, i.e. } kichi,” or “Otokichi the  
 person of guidance), of whom people } guide.”  
 say (*iu*) that (*to*) he is Otokichi.”

*Arashi to iu mono.* } “What is called a typhoon,”  
*Lit.* “the thing (*mono*) of which } i.e. simply, “a typhoon.”  
 people say (*iu*) that (*to*) it is a }  
 typhoon (*arashi*).”

*Amerika to iu kuni.* } “The country people call Ame-  
 rica,” i.e. simply, “America.”

*N. B.* This impersonal but active construction with *to iu* and other synonymous verbs, corresponding to the English passive, must be thoroughly mastered, as it is constantly in the mouths of the people. It is often used for making general assertions, such as

“Dogs are faithful creatures,” or { *Inu to iu mono wa, chūgi no aru*  
 “The dog is a faithful creature.” { *mono desū.*

*Lit.* As-for (*wa*) the thing (*mono*) of which people say (*iu*) that (*to*) it is a dog (*inu*), it is (*desū*) a thing (*mono*) which is (*aru*) of (*no*) faithfulness (*chūgi*). Here our single word “dog” or “dogs” is rendered by the five words *inu to iu mono wa*.

¶ 82. This use of the active where a European would expect the passive sometimes causes an appearance of ambiguity. Thus *shiranai hito* may signify either “a person who does not know” or “a person who is not known (to me),” i.e. “a person whom I do not know.” But as a rule the context sufficiently indicates which way the phrase should be taken. For instance, *yonde<sup>1</sup> shimatta<sup>2</sup> hon<sup>3</sup>* cannot possibly mean “the book which has finished reading,” as such a collocation of words would have no sense. It can only mean “the book<sup>3</sup> which (I, they, etc.) have finished<sup>2</sup> reading<sup>1</sup>.” *Suman<sup>2</sup> tochi<sup>1</sup>* cannot mean “the locality<sup>2</sup> which resides.” It must mean “the locality<sup>2</sup> in which (so-and-so) resides.” The following are similar instances :

*Tōchaku shīta toki.* { “The time when (I, they, etc.)  
Arrival did time. { arrived.”

*Wakaranai koto.* { “Something which I don’t  
Understand-not thing. { understand.”

*Te ni motteru mono.* { “That which he is holding  
Hand in is-holding thing. { in his hand.

¶ 83. The example just given of *sumau tochi*, signifying “the locality *in which* so and so resides,” exemplifies a remarkable Japanese idiom according to which the preposition that frequently accompanies an English relative pronoun is always omitted, thus :

*Toji no furuku natta hon.* { “A book *of which* the  
Binding of old has-become book. { binding has become old.”

*Sore<sup>1</sup> wa,<sup>2</sup> anata<sup>3</sup> ga<sup>4</sup> saku-nen<sup>5</sup> o<sup>6</sup>* { “Is<sup>10</sup> that<sup>1</sup> the hotel<sup>9</sup>  
*tomari<sup>7</sup> nastta<sup>8</sup> yadoya<sup>9</sup> desū<sup>10</sup> ka<sup>11</sup>?* { *in which* you<sup>3</sup> staid<sup>6,7,8</sup>  
(lit. honourably o, deigned *nastta*, to stay, *tomari*)  
last year<sup>5</sup>? ”

*Ie ; watakūshi wa tomarimasen* { “No, *I* did not stay  
No ; me as-for stay-not { there ; but (*ga*) it is the  
*ga—, saku-nen tomodachi ga* { hotel *in which* a friend of  
whereas— last-year friend (nom.) { mine staid last year, and  
*tomarimashite, taisō ni ki ni* { *with which* he was much  
having-staid, greatly spirit to { pleased.”  
*irimashita yadoya desū.*  
entered hotel is.

*Dono yama kara kono* { “From which of these  
Which mountain from, this { mountains come the crystals,  
*hen no meibutsu* { *for which* this locality  
neighbourhood ’s famous-production { is noted? ”  
*no suishō wa demasū ka?*  
’s crystals as-for, issue ?

<i>Watakūshi</i>	<i>ga</i>	<i>Yokohama</i>	<i>no</i>	} “He is a servant <i>whom</i> I got by applying to the Grand Hotel at Yoko- hama, and <i>for whose</i> good behaviour the hotel-keeper is guarantee.”
I	(nom.)	Yokohama	's	
<i>ni-jū</i>	<i>ban</i>	<i>ye</i>	<i>tanomimashī</i>	
twenty	number	to	when-had-applied,	
<i>achira</i>	<i>kara</i>	<i>uke-atte</i>		
there	from	guaranteeing		
<i>yokoshimashī</i>	<i>ta</i> “boy” <i>desū</i> .			
sent	boy	is.		

N. B. The English word “boy” has been largely adopted by the Europeanised Japanese in the sense of “servant.” We have even heard *onna no boy* (!) used to signify a “maid-servant.”

Closely similar are such cases as *warui rikutsu*, signifying not “a bad reason,” but “the reason *why* (so-and-so) is bad.”

¶ 84. The terseness of the Japanese expression as compared with ours should not occasion any insuperable difficulty to the careful student. After all, we use a somewhat similar idiom in English when we speak of “a shaving-brush,” meaning “a brush *with which* a man helps himself to shave ;” of “a smoking-room,” meaning “a room *in which* people smoke ;” of “a stepping-stone,” meaning “a stone *on which* one may step,” &c., &c.

¶ 85. Several “whos” or “whiches” are often attached in English to the same noun. In such cases the Japanese language uses the gerund (in set speeches the indefinite form) for the verbs of every clause, excepting that immediately preceding the noun qualified (see ¶ 278 *et seq.* and ¶ 422 *et seq.*). An instance of this construction is given in the example on the foregoing page, where *tomari-mashīte* is a gerund and *irimashīta* a past tense, both qualifying the word *yadoya*. But this idiom—the referring of several relative clauses to a single noun—is not a favourite one in Colloquial Japanese. The example at the top of this page shows, in the case of the word *tanomimashī**tara*, the



avoidance of such a construction. Indeed a great number of relative phrases—even single phrases—are turned in some other way. For instance :

*Mune*<sup>1</sup> *no*<sup>2</sup> *waruku*<sup>3</sup> *naru*<sup>4</sup> *hanashi*<sup>5</sup>, “A story *which* it makes one feel sick to listen to ;” lit. “chest<sup>1</sup> ’s<sup>2</sup> bad<sup>3</sup> becoming<sup>4</sup> story<sup>5</sup>.”

*Sono meishi no kata*, “The gentleman *who* left that card,” lit. “the gentleman of that card.”

*Musūme*<sup>1</sup> *ga*<sup>2</sup> *hitori*<sup>3</sup> *atte*<sup>4</sup>, *O Haru*<sup>5</sup> *to*<sup>6</sup> *mōshimasū*<sup>7</sup>, “He has one daughter *whose* name is O Haru,” lit. “Daughter<sup>1</sup> one-person<sup>3</sup> being,<sup>4</sup> (people) say<sup>7</sup> that<sup>6</sup> (she is) O Haru<sup>5</sup>.”

*Kesa*<sup>1</sup> *no*<sup>2</sup> *yōsu*<sup>3</sup> *de*<sup>4</sup> *wa*<sup>5</sup>, *furu*<sup>6</sup> *ka*<sup>7</sup> *to*<sup>8</sup> *omottara*<sup>9</sup>, *sukkari*<sup>10</sup> *haremashita*<sup>11</sup>, i.e. “The weather, *which* looked like rain this morning, has cleared up beautifully ;” more lit. “By<sup>4</sup> appearance<sup>3</sup> of<sup>2</sup> this-morning<sup>1</sup>, when-(I) had-thought<sup>9</sup> that<sup>8</sup> will-(it) rain ?<sup>6,7</sup>, quite<sup>10</sup> (it) has-cleared<sup>11</sup>.”

¶ 86. The words *tokoro no*, lit. “of place,” are sometimes used by the educated classes in relative phrases as a sort of substitute for the relative pronouns “who,” “which,” and “that.” But these words really add nothing to the sense, and only encumber the construction. They owe their origin to the slavish imitation of a Chinese idiom. Thus :

<i>Kuru tokoro no hito</i> ,	for <i>Kuru hito</i> .	} For translation see p. 56.
<i>Kinō kita tokoro no hito</i> ,	„ <i>Kinō kita hito</i> .	
<i>Shinakūcha naran tokoro</i>	„ <i>Shinakūcha naran</i>	
<i>no koto desū</i> ,	<i>koto desū</i> .	

*N. B.* The student is recommended to compare the Japanese and English texts of any of the longer pieces given in Part II of this work. Such comparison, carefully carried out, will teach him better than anything else the manner in which Japanese thought moves under circumstances which, in our European idiom, demand the employment of relative pronouns or other relative words. The subject is important enough to reward any amount of trouble taken on its behalf.

## CHAPTER V.

### *The Postposition.*

---

#### THE POSTPOSITION PROPER.

¶ 87. Japanese postpositions correspond for the most part to English prepositions, serving like them to indicate those relations of words which Latin, German, and other Aryan languages of the older type denote by the use of case-inflections.

There are two kinds of postpositions, viz. postpositions proper and quasi-postpositions (¶ 141 *et seq.*).

The postpositions proper, with their most usual significations, are as follows :

#### *DE.*

¶ 88. *De* has two widely different uses. One is to render the sense of "by," whence also "with," "by means of," less often "in." This its first acceptance offers no difficulty. In its second acceptance, *de* seems at first sight to mean nothing at all, and thus puzzles the foreign student who is desirous of accounting for its presence in the sentence. *De* is here etymologically a corruption of *nite*, itself the gerund of an obsolete substantive verb. Its proper sense is therefore "being." But in most contexts this *de* has sunk so completely to the level of a mere grammatical particle as not to need translating into English. It is a moot point whether what was originally one word has branched out into these two significations, or whether two words

originally distinct have coalesced into a single particle. Here are a few examples of *de* meaning “by,” “with,” “in :”

*Nawa*<sup>1</sup> *de*<sup>2</sup> *shibaru*<sup>3</sup>. “To tie<sup>3</sup> by means of<sup>2</sup> a rope<sup>1</sup>.”

*Hasami*<sup>1</sup> *de*<sup>2</sup> *kiru*<sup>3</sup>. “To cut<sup>3</sup> with<sup>2</sup> scissors<sup>1</sup>.”

*Inu* *wo* *kūsari* *de* }  
Dog (*accus.*), chain by, } “Chain up the dog !”  
*tsunaide oke!* } (Said to a coolie.)  
fastening put!

*Kore de gaman nasai!* }  
This with, patience deign ! } “Please be contented with this.”

*Kono kawa de, ai ga* }  
This river in, trout(*nom.*) } “Are there any trout to be  
*tsuremasū ka?* } caught in this stream ?”  
are-catchable ?

*Kono mono wa,* }  
This thing as-for, } “What is this called in Japan-  
*Nihon-go de nan to* } ese ?”  
Japan-language by, what that } (More lit. “As for this thing, in  
*mōshimasū ka?* } Japanese, what do people say that it is ?”)  
say ?

It will be gathered from these examples that *de* has its first signification (“by,” “with,” “in”) chiefly when construed with transitive verbs.

*De* has its second signification, i.e. it properly means “being,” in such cases as the following :—

*Ima no kuruma-ya wa,* }  
Now 's jinrikisha-man as-far, } “My present jinrikisha-  
*dajaku de yaku ni* } man is no good,—he is so  
indolent being, usefulness to } indolent.”  
*tatanaï.* } (More lit. “The present jin-  
stands-not. } rikisha-man, being indolent, is of no  
use.”)

*Yoppodo beppin de* }  
Very extra-quality being } “She is an uncommonly  
*aru.* } Said, e.g. of a singing-girl. } pretty girl.”  
*is.* } (More lit. “She is being a very  
extra-quality.”)

*San-ji han de gozaimasū.* { “It is (being) half-past  
Three-hours half being is. } three.”

The first of these phrases illustrates a construction with what are called “quasi-adjectives,” which will be touched on again in ¶ 200, and exemplified in ¶ 201 (examples 9 and 10). The second and third phrases are much more important, showing, as they do, the most usual manner of expressing our verb “to be,” viz. by means of *de aru*, *de arimasū*, *de gozaimasū* (see also ¶ 341 *et seq.*). *De aru* is commonly contracted to *da*, *de gozaimasū* to *desū*, less often and somewhat vulgarly to *de gozansū*, *de gesū*, or *de gasū*; similarly in the other tenses, for instance *datta* for *de atta*, *deshita* for *de gozaimashita*, and so on (see also ¶¶ 233, 270, 343, and 344). The foregoing examples would therefore generally become *Yoppodo beppin da*, *San-ji han desū*. The following is a very common phrase illustrating this idiom :

*Sayō de gozaimasū.* (Polite) } “That is so,” i.e. “Yes.”  
*Sō desū.* (Familiar)

¶ 89. It happens not infrequently that *de*, in both its acceptations, is strengthened by means of the postposition *wa*, especially in phrases expressing interrogation, negation, or something disagreeable. *De wa*, in familiar talk, is apt to be contracted into *ja*. Thus :

*Yoppodo beppin de* } “Isn’t she very pretty?” (Or,  
Very extra-quality being } *Yoppodo beppin ja nai ka?*)  
*wa nai ka?*  
is-not ?

*Kore de wa, ōki ni* } “I am greatly bothered by  
This by indeed greatly } this.” (Or, *Kore ja ōki ni komari-*  
*komarimasū.* } *ntasū.*)  
am-in-a-quandary.



¶ 90. When the substantive verb has a qualifying word or phrase along with it after *de*, the noun followed by *de* often corresponds to an English nominative,—not that *de* has any nominative force properly so called, but because the word which we treat as a nominative is conceived of by the Japanese as the means whereby, or the place in which, the action or state denoted by the verb occurs, for instance,

<i>Mizu de takūsan.</i>	{	“Cold water will do perfectly well.” ( <i>i.e.</i> “You need not trouble to bring hot water as well.”)
Cold-water by, ( <i>it will be</i> ) plenty.		

*N. B.* The Japanese sentence should, properly speaking, have *desū*, “it is,” stuck on to the end of it; but, as will be further illustrated in ¶ 429, the final verb is often omitted when no ambiguity is likely to ensue.

<i>Hītotsu de yoroshū.</i>	{	“One will be enough.”
One by is-good. (More politely, <i>Hītotsu de yoroshū gozaimasū.</i> )		

<i>Seifu de o</i>	{	“The Government has bought it,” or “It has been purchased by the Government.”
Government by, honourable <i>kai-age ni narimashita.</i> purchase to has-become.		

## GA.

¶ 91. The original sense of *ga* is “of,” now only preserved in certain names of places and in a few locutions, such as *Hoshi-ga-oka*, “The Mound of the Stars” (the name of a part of Kamakura); . . . . . *ga sūki*, “fond of,” “liking;” . . . . . *ga kirai*, “not fond of,” “disliking;” . . . . . *ga hoshū*, “desirous of.”

<i>Watakūshi wa, tabako ga</i>	{	“I am very fond of smoking.”
Me as-for, tobacco of, <i>dai-sūki (desū).</i> great-fond (am).		

*Sake ga kirai desū.* } “I am not fond of *sake*.”  
 “Sake” of hating am.

*Mizu ga hoshiū gozaimasū.* } “I want some water.”  
 Water of, desirous am.

¶ 92. *Ga* is used as a sign of the nominative case, as :

*Kane ga nai.* } “There is no money ;”  
 Money(*nom.*) isn’t. } hence “I have no money.”

*Ame ga futte kimashita.* } “It has come on to rain.”  
 Rain (*nom.*) falling has-come.

*Kono kuruma ga, furukūte* } “This jinrikisha won’t  
 This jinrikisha (*nom.*) being-old } do ; it is too old.”  
*ikemasen.*  
 is-no-go.

*Isha ni mite morau ga* } “You had better consult  
 Physician by, seeing to-receive (*nom.*) } the doctor about it.”  
*yokarō.* } (*More lit.* “It may be well to get  
 will-probably-be-good. } (it) seen by the doctor.”)

*Sensei ga miemashita.* } “The teacher has ap-  
 peared,” *i.e.* has come.

Observe that the nominative use has developed out of the genitive. For instance, the etymological signification of *Kane ga nai* is “The not-being of money ;” that of *Sensei ga miemashita* is “The having-appeared of the teacher.” Originally none of these sentences with *ga* were predicative. Modern usage alone has made them so, just as—to borrow an apt illustration from Mr. Aston—the incomplete sentences of an English telegram or advertisement convey a predicative sense to the mind of the reader. Observe too, from the example *Isha ni mite morau ga yokarō*, that postpositions may be suffixed to verbs as readily as to substantives, and that verbs, and indeed whole phrases, may form the subject or object of other verbs.

¶ 93. When found at the end of a clause, *ga* has an adversative force, of which “whereas” is the most literal English equivalent, but which is generally best rendered in practice by prefixing “yet” or “but” to the following clause. Sometimes the adversative force is softened down to a mere intimation of discontinuity between two successive states or actions, and then *ga* must be translated by “and so” or “and.”

*N. B.* The final *u* of *masū* revives pretty distinctly before *ga*, for which reason we write *masu* in all such examples.

<i>Shina wa yoroshiū gozaimasu</i>	} “The article is a good one, <i>but</i> the price is frightfully high.”
Article as-for, good is	
<i>ga,— neda ga osoroshii takō</i>	
whereas, price (nom.) frightful high	
<i>gozaimasū.</i>	
is.	

*N. B.* For such expressions as *osoroshii takai*, see the second *N. B.* to ¶ 181.

<i>Yama-michi de hi wa</i>	} “It got dark while we were on the mountain side; <i>but</i> , as we were several of us together, we felt no alarm.”
Mountain-road in, day as-for,	
<i>kuremashita ga,— tsure ga</i>	
darkened whereas, companions (nom.)	
<i>ōzei datta kara, ki-jōbu</i>	
crowd were because, spirit-sturdy	
<i>deshita.</i>	
(we) were.	

<i>Watakushi wa kon-do de, Fuji</i>	} “This is the third time I have made the ascent of Fujiyama, <i>and</i> I have each time been lucky enough to have fine weather.”
Me as-for, this time by, Fujiyama	
<i>ye to-san wa san-do-me desu ga,—</i>	
to ascent as-for, third-time is whereas,	
<i>shi-awase to itsu mo tenki-tsugō</i>	
luckily always weather-circumstances	
<i>ga yō gozaimasū.</i>	
(nom.) good are.	

¶ 94. Sometimes *ga* with adversative force is repeated in two consecutive clauses, after the manner of “either...or:”

<i>Kokūsai-hō</i>	<i>ga</i>	<i>arō</i>	} “We may have international law, and we may have all sorts of fine things ; <i>but</i> we are still very far from having arrived at a social state in which right always triumphs.”
International-law	( <i>nom.</i> )	may-exist	
<i>ga, nani</i>	<i>ga</i>	<i>arō</i>	
either, something	( <i>nom.</i> )	may-exist	
<i>ga,—mada mada dōri bakari</i>			
or, still still right only			
<i>de wa katsu koto ga</i>			}
by, conquer action	( <i>nom.</i> )		
<i>dekimasen.</i>			
forthcomes-not.			

<i>Ikō</i>	<i>ga,</i>	<i>ikumai</i>	} “Whether I go, or whether I don’t go, is no one’s business but my own.”
Perhaps-I-shall-go	either,	perhaps-I-shan’t-go	
<i>ga, watakushi no katte da.</i>			
or I of convenience is.			

Sometimes *ga* occurs elliptically at the end of an unfinished sentence. See, for examples, those given about the middle of ¶ 287.

### KA.

¶ 95. *Ka* serves to ask a question, as :

*Arimasū.* “There is.”

*Arimasū ka?* “Is there?”

*Furo<sup>1</sup> wa<sup>2</sup> dekimashita<sup>3</sup>.* { “The bath is ready.”  
(*More lit.* “As-for<sup>2</sup> the bath,<sup>1</sup> it-has-forthcome.<sup>3</sup>”)

*Furo wa dekimashita ka?* “Is the bath ready?”

If the sentence already contains some other interrogative word—an interrogative pronoun or adverb,—*ka* is often omitted, and it is generally best to omit it, thus :

*Nan-doki ni mairimashō ka?* } “At what o’clock shall I come?”  
What-hour at shall-come ?  
or *Nan-doki ni mairimashō?*

*Itsu shinimashita (ka)?* } “When did he die?”  
When died ?



*Dō iu wake de konna* } “Why do you do such  
What-sort-of reason by, such } silly things as this?” (*Said*  
*baka na koto wo suru?* } *to an inferior.*)  
foolish things (accus.) do ?

¶ 96. Sometimes *ka* expresses a merely rhetorical or ironical question, sometimes nothing beyond a mere shade of doubt. In the latter case it corresponds to such English words as “may,” “might,” “perhaps :”

*Aru mono ka?* } “Who in his senses would ever  
Exists thing ? } believe that such a thing exists?”

*Mata yuki ga furimashō* } “I think it will snow  
Again snow (nom.) will-probably-fall } again.”  
*to omoimasū.*  
that think.

*Mata yuki ga furimashō* } “I am inclined to think  
Again snow (nom.) will-probably-fall } that it may snow again.”  
*ka to omowaremasū.*  
? that can-think.

*Suzuki to iu hito.* } “A man called Suzuki.”  
Suzuki that(they)call person. }

*Suzuki to ka iu hito.* } “A man called, if I  
Suzuki that ? (they) call person. } mistake not, Suzuki.”

¶ 97. *Ka.....ka* means “or,” “either.....or,” “whether.....or :”

*Iti ka warui ka, shirimasen.* } “I can’t tell whether it  
Good ? bad ?, is-unknowable. } is good or bad.”

*Mukū desū ka, mekki desū ka?* } “Is it all gold or only  
Unalloyed is ? plated is ? } gilt?” (*Or*, “Is it all  
silver or only plated?”)

*Ikō ka, dō shiyō ka to* } “I am considering whe-  
“Shall-go ? how shall-do ?” that } ther to go or not.”  
*omotte imasū.*  
thinking am.

- ¶ 98. *Ka* helps to form certain indefinite pronouns and adverbs, such as “somebody,” “something,” “somewhere.” See the paradigm on page 52.

### KARA.

- ¶ 99. *Kara* means “from,” “since,” “because,” “after :”

<i>Koko kara tōge made wa,</i>	} “How far may it be from here to the top of the pass?”
Here from, pass to indeed,	
<i>mō dono kurai arimashō?</i>	
still what amount probably-is?	

<i>Ni-san-nen-zen kara hito</i>	} “For the last two or three years people have been saying that the times are bad. Is this really the case?”
Two-three-year-before since, people	
<i>ga fū-keiki da to iimasu</i>	
(nom.) unprosperity is that say	
<i>ga,—hontō desū ka?</i>	
whereas,—true is ?	

<i>Kūtabiremashita kara, chotto</i>	} “I am tired; (so) let us rest a minute.”
Have-got-tired because, a-little	
<i>yasumimashō.</i>	
will-probably-rest.	

*N. B.* Some speakers say *kara shite* (*shite* is the gerund of *suru*, “to do”) for *kara*; others say *kara ni*. The phrase *mono desū kara* or *mon’ desū kara*, lit. “because (it) is thing,” is another favourite circumlocution having the meaning of “because.” The noun *yue*, lit. “cause,” or *yue ni*, almost lit. “because,” is also in use, though perhaps sounding just a trifle old-fashioned and stiff.

- ¶ 100. *Kara* has the sense of “after” only when suffixed to the gerund in *te*, and in a few special locutions, as :

<i>itte kara,</i>	“after going,”	“after having gone.”
<i>mimashite kara,</i>	“after seeing,”	“after having seen.”
<i>kore kara,</i>	“after this,”	“henceforward.”
<i>sore kara,</i>	“after that,”	“and then,” “next.”

*N. B.* The past *it****a****kara* means “because he has gone;” *mimashita kara* means “because I have seen.” Be very careful not to confuse these two locutions, which differ only by the use of the *gerund* in *e* when “after” is meant, and of the past tense in *a* when “because” is meant.

*N. B.* The Japanese often use “from” (*kara* sometimes *yor**i*), when “at” would come more naturally to English lips, as :

<i>Myōnichi no enzetsu wa, nan-ji</i>	} “At what o’clock does the lecture begin to-morrow?—At two o’clock in the afternoon.”
To-morrow ’s lecture as-for, what-hour	
<i>kara hajimarimasū?—Gogo ni-ji</i>	
from begins? Noon-after two-hours	
<i>kara desū.</i>	
from ( <i>it</i> ) is.	

The idea is that the lecture, beginning as it does at two o’clock, will last *from* two to some other hour not named.—Observe how the Japanese idiom retains the verb “it is” (*desū*) at the end of the sentence, while English dispenses with it. A similar instance of this occurs in the second example given just below under *made*.

### MADE.

¶ 101. *Made* means “till,” “as far as,” “down to,” “to :”

*Kore made.* “Thus far,” “hitherto,” “till now.”

<i>Tetsudō wa, doko made dekite</i>	} “How far is the railway finished?—As far as Aomori.”
Railway as-for, where to done	
<i>orimasū?—Aomori made desū.</i>	
is? Aomori as-far-as is?	

<i>Watakushi no kuru made, matte</i>	} “Please wait till I come.” ( <i>More lit.</i> “till my coming.”)
Me of come till, waiting	
<i>ite kudasai.</i>	
being condescend.	

*Itsu<sup>1</sup> made<sup>2</sup> mo<sup>3</sup>.* { “Ever so long,” “forever.”  
(*Lit.* even<sup>3</sup> till<sup>2</sup> when.<sup>1</sup>)

*Doko<sup>1</sup> made<sup>2</sup> mo<sup>3</sup>.* { “Ever so far,” “for any distance.”  
(*Lit.* even<sup>3</sup> till<sup>2</sup> where.<sup>1</sup>)

*N. B.* For *made ni* in the sense “by,” see *N. B.* at end of ¶ 135.

## MO.\*

¶ 102. *Mo* means “even,” “also,” “and,” “too.” When repeated, *mo* . . . . . *mo* means “both . . . . . and :”

*Itsu made mo* { lit. “Even till when,” *i.e.*  
“forever.”

*Watakushi mo mairimasu.* “I will go too.”

*Kore mo wasurecha* { “And you mustn’t forget  
This also, as-for-forgetting, this either ;” or “Nor must  
*ikemasen.* you forget this.”  
is-no-go.

*Ka mo nomi mo* { “It is a place where there  
Mosquitoes also, fleas also, are plenty both of mosquitoes  
*oi tokoro desu.* and of fleas.”  
numerous place is.

*Nai koto mo gozaimasen.* { “It cannot be said that  
Not-being fact also is-not. there are none,” or simply  
“There are certainly some.”

(This is a very common idiom.)

Construed with a negative verb, *mo* . . . . . *mo* means “neither . . . . . nor,” thus :

*Yoku mo waruku mo nai.* { “It is neither good nor  
Good also, bad also is-not. bad.”

*Mo* is sometimes placed after *ka*, when the latter means “perhaps” (see ¶ 96). It retains in Japanese something of its proper force of “even,” but can hardly be represented in the English translation, thus :

*Mata rai-nen kuru ka* { “Perhaps I may come again  
Again coming-year come ? next year.”  
*mo shiremasen.*  
even cannot-know.

*N. B.* For *mo* serving to form expressions analogous to the concessive mood, see ¶ 289.

\* Not to be confounded with the adverb *mō*, for which see ¶ 373.



## MOTTE.

¶ 103. *Motte*, properly the gerund of the verb *motsu*, “to hold,” is in Written Japanese the usual word for “by,” “thereby.” In the Colloquial it survives only as a sort of emphatic particle, which is moreover little used except by old-fashioned speakers. Thus *hanahada motte* is the same as *hanahada*, “very,” but emphasised; *ima motte* may be rendered by “even now,” or by the help of some such word as “very,” thus :

<i>Mukashi</i>	<i>kara</i>	<i>ima</i>	<i>motte</i> ,	} “It is a shop which has carried on a good trade from old times down to this <i>very</i> day.”
Ancient-time	from,	now	indeed,	
<i>ai-kawarazu</i>			<i>yoku</i>	
mutually-changing-not			well	
<i>ureru</i>	<i>mise</i>	<i>desū</i> .		
sells( <i>intrans.</i> )	shop	is.		

*N. B.* *Ai*, the equivalent of our word “mutually,” is often thus prefixed to verbs by pedantic speakers. It is a relic of the Book Language, and has little or no meaning now. This sentence is a good example of the apparent ambiguity of relative constructions in Japanese, which was pointed out in ¶ 82. The speaker of course means to say that *the things in the shop sell well*; but he seems to say that it is *the shop itself which sells well*.

When *de* is used in the sense of “by” or “with,” *motte* is often suffixed to it by all classes of speakers, thus :

*Hōchō* *de* (*motte*) *kiru*. } “To cut with a knife.”  
Knife by to-cut.

*Nawa* *de* (*motte*) *shibaru*. } “To tie with a rope.”  
Rope by to-tie.

*Kaze* *de* (*motte*) *to ga* } “The door keeps slam-  
Wind by, door (*nom.*) } ming on account of the  
*aotte* *imasū*. } wind.”  
slamming is.

For *NA* and *NAN*, see ¶ 197.

## NI.

¶ 104. The original sense of *ni* is “in,” “into,” “to :”

<i>Kono</i>	<i>hen</i>	<i>ni</i>	<i>kiji</i>	} “Are there no pheasants in this neighbourhood?”
This	neighbourhood	in,	pheasants	
<i>wa imasen ka?</i>				
as-for,	are-not	?		

*N. B.* Compare this example with the fifth on p. 63, and note that *de* serves to indicate the place where something is done, *ni* the place where something merely is.

<i>Kono</i>	<i>kamo</i>	<i>wo</i>	<i>ryōri-nin</i>	} “Please hand this wild-duck to the cook.”
This	wild-duck	( <i>accus.</i> ),	cookery-person	
<i>ni watashite kudasai.</i>				
to,	handing		condescend.	

<i>Hajimete</i>	<i>o</i>	<i>me</i>	} “This is the first time I have had the honour to meet you.” (A phrase which it is considered polite to use when introduced to a new acquaintance.)
Having-begun,	honourable	eyes	
<i>ni kakarimashita.</i>			
in	( <i>I</i> ) have-hung.		

¶ 105. *Ni* has many other idiomatic uses, of which the following are the chief, viz.

With a passive verb, *ni* corresponds to “by,” thus :

<i>Osoroshiku, dōmo! ka</i>	} “Oh! I have been frightfully stung by the mosquitoes.”
Frightfully really, mosquitoes	
<i>ni sasaremashita.</i>	
by have-been-stung.	

<i>Ame ni furi-komeraremashita.</i>	} “We were kept in by the rain.”
Rain by were-kept-in.	

A kindred idiom is found in the *ni* corresponding to our “by” or “with,” in such phrases as :

<i>Me ni miru mono, mimi</i>	} “What one sees with one’s eyes, and hears with one’s ears.”
Eyes by, see things; ears	
<i>ni kiku mono.</i>	
by, hear things.	

¶ 106. With a causative verb, *ni* denotes the person who is caused to perform the action, thus :

“Boy” *ni sagasasemashō.* } “I will make the boy look for it.”

¶ 107. Suffixed to the indefinite form of a verb, *ni* means “(in order) to,” thus :

*Ueno no sakura wo* } “I want to go to see  
Ueno 's cherry-blossoms (accus.) } the cherry-blossoms at  
*mi ni ikitai.* } Ueno.”  
see to want-to-go.

*N. B.* It is only with the indefinite form of the verb that *ni* has this meaning. When, as often happens, it follows the present tense used as an infinitive, it preserves its original force, thus :

*Michi ga warukūte, aruku ni* } “The roads are so  
Roads (nom.) being-bad; walk in, } bad, it is fearfully hard  
*hone ga oremasū.* } walking.”  
bones (nom.) break (intrans.).

*Mada neru ni wa hayai.* } “It is still too early to  
Still to-sleep to as-for (it is) early. } go to bed.”

¶ 108. *Ni* suffixed to nouns serves to form expressions corresponding to European adverbs, as :

*daiji*, “importance,” “care ;” *daiji ni*, “carefully.”  
*heta*, “a bad hand (at) ;” *heta ni*, “unskilfully.”  
*ima*, “the present moment,” *ima ni*, “now.”  
*jōzu*, “a good hand (at) ;” *jōzu ni*, “skilfully.”  
*rippa*, “splendour ;” *rippa ni*, “splendidly.”

(See also ¶ 64.)

¶ 109. When several things are enumerated, *ni* often means “besides the foregoing,” “and :”

*Būru<sup>1</sup> ni<sup>2</sup>, budō-shu<sup>3</sup> ni<sup>4</sup>, Lit. Besides<sup>2</sup> beer<sup>1</sup>, be-  
tansan-sui<sup>5</sup> wo<sup>6</sup> motte<sup>7</sup> iki- sides<sup>4</sup> wine<sup>3</sup>, we-will-go<sup>8</sup>  
mashō<sup>8</sup>. carrying<sup>7</sup> soda-water<sup>5</sup>, i.e. }  
“We will take beer, claret,  
and soda-water.\*”*

\* *Tansan-sui*, lit. “carbonic acid water,” really differs somewhat from soda-water proper.

*Hana*<sup>1</sup> *wa*<sup>2</sup> *sakura*<sup>3</sup> *ni*<sup>4</sup> } “The cherry is the chief of  
*hito*<sup>5</sup> *wa*<sup>6</sup> *bushi*<sup>7</sup>. (A proverb.) } flowers, and the warrior the  
 chief of men.”

*Lit.* As-for<sup>2</sup> flowers<sup>1</sup>, (the best is) the cherry-blossoms<sup>3</sup>;  
 and-to-the-foregoing-it-may-be-added-that<sup>4</sup>, as-for<sup>6</sup> human-  
 beings<sup>5</sup>, (the best are) warriors<sup>7</sup>.

### NO.

¶ 110. *No* means “of,” or denotes the possessive case :

*America*<sup>1</sup> *no*<sup>2</sup> *Daitōryō*<sup>3</sup>. } “The President<sup>3</sup> of<sup>2</sup> the  
 United States<sup>1</sup>.”

*Neko*<sup>1</sup> *no*<sup>2</sup> *tsume*<sup>3</sup>. } “A cat<sup>1</sup>'s<sup>2</sup> claws<sup>3</sup>.”

*Ari*<sup>1</sup> *no*<sup>2</sup> *mama*<sup>3</sup>. (*Ari* is } “*Lit.* “Way of being.”  
 the indefinite form of the } *i.e.* “Just as it is.”  
 verb *aru*, “to be.”)

*Katta bakari no shina*. } “Something I have only just  
 Bought only 's article. } bought.” (*More lit.* “An article  
 of quite recent buying.”)

We have already noticed, when treating of the postposition *ga*, the genitive origin of many apparently nominative expressions in Japanese. The same tendency is exemplified by *no*, though less frequently in the Colloquial than in the Written Language, thus :

*Kisha no tsūkō suru toki, senro* { “It is dangerous to  
 Train 's passage does time, line } cross the line when  
*wo yokogitcha abunai.* } the train is passing.”  
 (accus.) as-for-crossing, (is) dangerous. } (*More lit.* “at the time  
 (It would be more polite to say *abunō* } of the passing of the  
 gozaimasū.) } train.”)

¶ 111. *No* is used in attributive phrases either in lieu of, or suffixed to, the other postpositions, it being a rule that none of the postpositions excepting *no* can connect two nouns in such phrases. An example or two will make this clearer :



- (1) *Kono ura ni ike ga gozaimasū.* { “There is a pond  
This back in, pond (*nom.*) is. { at the back of this.”
- (2) *Kono ura no ike wa, asō gozaimasū.* { “The pond at the back  
of this is shallow.”
- (3) *Kuni kara dempō ga kimashita.* { “I have re-  
Country from, telegram (*nom.*) has-come. { ceived a telegram  
from home.”
- (4) *Kuni kara no dempō.* “A telegram from home.”

In the above predicative phrases (the first and the third), each English preposition is rendered by the Japanese postposition properly corresponding to it. But turn the phrase attributively (the second and fourth), and *no* either supplants, or is suffixed to, that postposition (*no* for *ni* in the second, *kara no* for *kara* in the fourth).

In this manner *no*, “of,” comes to express almost every idea of relation; or rather all the various ideas of relation come to be summed up by the Japanese mind under the one idea of “of;” thus :

<i>Atami no onsen.</i>	“The hot springs <i>at</i> Atami.”
<i>Fuji no yuki.</i>	“The snow <i>on</i> Fuji.”
“ <i>Nichi-Nichi</i> ” <i>no shasetsu.</i>	{ “A leading article <i>in</i> the “Daily News.”
<i>Oya no mo.</i>	“The mourning <i>for</i> a parent.”
<i>Heiwa no dampan.</i>	“Deliberations <i>about</i> peace.”
<i>Korera-byō no yobō.</i>	“Precautions <i>against</i> cholera.”
<i>Hanashi no aite.</i>	“Some one to talk <i>to</i> .”

Even the idea of apposition finds its place under this heading, for instance :

*Segare no Tarō.* “My son Tarō.”

Indeed apposition is often expressed in English itself by a similar idiom with “of,” as when we say

“The province of Yamato.” *Yamato no kuni.*

¶ 112. *No* is used substantively with the meaning of the English word “one” or “ones” (see also ¶ 137), thus :

*Warui no.* “A bad one.”

*Jōbu na no.* “A solid one:”

*N. B.* For the *na* of *jōbu na*, see ¶ 197.

<i>Kore</i>	<i>wa</i>	<i>ii</i>	<i>no</i>	<i>da.</i>	} “This is a good one.”
This	as-for,	good	one	is.	

<i>Iku</i>	<i>tabi</i>	<i>mo</i>	<i>mita</i>	<i>no</i>	<i>desū.</i>	} “It is a thing I have seen any number of times.”
How-many	times	even,	saw	one	is	

Under this heading, note the following specimens of a curious idiom :

*Yūbin-gitte*<sup>1</sup> *no*<sup>2</sup> *furui*<sup>3</sup> *no*<sup>4</sup>, as lit. as possible, “old<sup>3</sup> ones<sup>4</sup> of<sup>2</sup> postage stamps<sup>1</sup>,” i.e. “stamps that are old,” hence “some old stamps.”

*Kwashi*<sup>1</sup> *no*<sup>2</sup> *shinki*<sup>3</sup> *ni*<sup>4</sup> *yaita*<sup>5</sup> *no*<sup>6</sup>, as lit. as possible, “in<sup>4</sup> newness<sup>3</sup> have-burnt<sup>5</sup> one<sup>6</sup> of<sup>2</sup> cake<sup>1</sup>,” i.e. “a cake that has been freshly baked,” or more simply, “a freshly baked cake.”

There is just the shadow of a shade of difference in intention between these circumlocutions and the simpler expressions

*Furui kittle.* “Old stamps.”

*Shinki ni yaita kwashi.* “A freshly baked cake.”

The circumlocutory form with the two *nos* seems to contain a tacit reference to stamps that are *not* old and cakes that are *not* freshly baked,—a sort of emphatic dwelling on the ideas of oldness and of freshness respectively.

¶ 113. *No* often serves to form expressions corresponding to English adjectives, as *Nihon no*, “of Japan,” i.e. “Japanese” (see ¶ 62, and ¶ 197 *et seq.*). Sometimes, in

quite familiar talk, it occurs as a final particle with a certain emphatic force, corresponding to that of the Colloquial English phrase “and so there!” or “and what do you think of *that*!” A good example of this occurs towards the end of this Handbook, in Chap. II of the “*Botan-dōrō*,” in the conversation between O Yone and Shijō, where attention is drawn to it in a foot-note.

¶ 114. At other times,—and this is a very favourite idiom,—*no* is employed as a kind of equivalent for the word *koto* meaning “act,” “fact.” This construction is specially apt to occur in conjunction with the substantive verb *da* or *desū*, and is generally best rendered in English by the phrase “it is that,” or “is it that?” For instance, a man has made an appointment, but a note comes from him about the time he is expected to arrive. One of the bystanders, observing this, says :

<i>Konai</i>	<i>no</i>	<i>darō.</i>	{ “I suppose it is that he isn’t coming.”
Will-not-come	fact	probably-is.	

*N. B.* Though the sense is properly that of *koto*, may not *no*, after all, be here derived from the word *mono* by apocope of the first syllable? For notwithstanding what has been said in ¶ 54 concerning the distinction to be drawn between *koto* and *mono*, a certain amount of confusion in the use of the two words can scarcely be denied; and as a matter of fact, one not infrequently hears such expressions as *konai mon[o] darō*.

In such contexts, the word *no* may be, and in familiar conversation generally is, clipped of its vowel, so that it sinks into the single letter *n*'. Thus the above example might equally well be *Konai n' darō*, or more politely *Konai n' deshō* (conf. ¶ 343-5).

<i>Nani</i>	<i>wo</i>	<i>suru</i>	<i>n'</i>	<i>desū?</i>	{ “What is it that you are doing?”
What	(accus.)	do	fact	is?	

*Massugu ni iku n' desũ ka?* { "Am I to go straight  
Straight -ly go act is ? } on?" more lit. "Is it that  
I am to go straight on?"

*Aru no?* { "Is there?"  
Is fact? } "Do you mean to say that there is?"

*V. B.* As shown in this last example, *no* cannot be clipped of its vowel when standing at the very end of a sentence.

The exact force of *no* preceding the verb *da* or *desũ* may be practically exemplified by comparing, say, *Nani wo shimasũ* ? "What are you doing?" with *Nani wo suru n' desũ* ? "What is it that you are doing?"

¶ 115. The verb *da*, "is," and the postposition *no* combine to form the word *dano*, which serves for purposes of enumeration. *Dano* must, like the Latin *que*, be repeated after each of the items enumerated, thus :

*Shishi dano, tora dano, zō } "Lions, tigers, elephants,  
dano, rakuda dano. } and camels."*

There is a difference between *dano* and *ni* (see ¶ 109) used enumeratively. *Ni* is simply copulative, *dano* conveys the idea of a multiplicity of objects. Thus, when a Japanese says *sake dano, sakana dano, kwashi dano*, he means to convey to his hearers the idea of a variously assorted feast, including possibly other good things besides the liquor, fish, and cakes enumerated. But when he says *sake ni, sakana ni, kwashi*, he speaks of just those three and no more. Observe, moreover, that the word *dano* is somewhat vulgar. The polite equivalent is *de gozaimasũ no*, but this is less often used. *No* sometimes serves as an enumerative after other than the substantive verbs. Thus :



<i>Kimi</i>	<i>ga</i>	<i>warukatta</i>	<i>no,</i>	} “Talk of feeling frightened and so forth, I have had a rough time of it, I can tell you.”	
Mental-feelings	( <i>nom.</i> ),	were-bad	and,		
<i>nan</i>	<i>no</i>	<i>to,</i>	<i>osoroshii</i>		<i>me</i>
what	and	that,	fearful		eyes
<i>atte</i>	<i>kita.</i>				

having-met (*I*) have-come. (FAMIL.)

*N. B.* *No*, in its proper sense of “of,” is sometimes replaced in formal speech by the Chinese word *teki* 的, properly “a target or bull’s-eye,” but used for “of” in modern Mandarin. Sometimes the two are used together, as *seiji-teki kakumei*, or *seiji-teki no kakumei*, lit. “a revolution of politics,” i.e. “a political revolution.” With *ni* suffixed, *teki* corresponds to English adverbs in “ly,” as *hikaku-teki ni*, “comparatively.”

## SHI.

¶ 116. *Shi*, a postposition which is not capable of translation into English, has a sort of enumerative force, and serves as a kind of pause, thus :

<i>Kono</i>	<i>nikai</i>	<i>wa,</i>	<i>Fuji</i>	<i>mo</i>	} “From the second storey here you can see Fujiyama and you can see the sea,— truly a beautiful view.”
This	second-storey	as-for,	Fujiyama	also	
<i>mieru shi,</i>	<i>umi mo mieru shi;</i>	<i>makoto</i>			
is-visible,	sea also is-visible;	truth			
<i>ni ii keshiki desu.</i>					

in, good view is.

*Shi* is frequently appended to the verbal form in *mai* (the “improbable present or future”). Thus, when bandying words with a jinrikisha-man who should attempt to make an overcharge, one might say :

<i>Hajimete</i>	<i>kuruma</i>	<i>wo</i>	} “You don’t imagine, do you? that this is the first time I have hired a jinrikisha, and that I don’t know the proper fare!”
For-the-first-time	vehicle ( <i>accus.</i> ),		
<i>tanomi ya</i>	<i>shimai shi,</i>		
ask as-for, ( <i>I</i> )	probably-do-not,		
<i>taigai</i>	<i>sōba</i>	<i>mo</i>	

for-the-most-part market-price also

*shitte iru wa!*  
knowing am (*emph.*)

Occasionally *shi* seems to terminate a sentence; but this is only because the speaker, after finishing the first clause,

finds himself at a loss concerning the second, and so perforce leaves the sentence unfinished.

*N. B.* Do not confound the postposition *shi* with *shi* the “indefinite form” of the verb *suru*, “to do,” which appears in such idioms as *mi mo shi, kiki mo suru*, “one both sees it and hears it.”

### TO.

¶ 117. *To* originally had the sense of our demonstrative pronoun “that,” but it now has the sense of our conjunction “that :”

*Uso da to iimasu.* } “He says that it is a lie.”  
Lie is that says.

*Hontō da to omoimasu.* } “I think that it is true.”  
Truth is that think.

*N. B.* Originally therefore the sense was: “It is a lie. He says that.” “It is truth. I think that.” The conversion of the demonstrative pronoun into the conjunction came about gradually in the case of *to*, as in the case of its English equivalent “that.”

In the above, and in most similar phrases, English idiom generally prefers to omit the word “that ;” but *to* cannot so be omitted in Japanese. The following are instances of *to* meaning literally “that,” but not lending itself to expression in idiomatic English :

*Omae san no na wa,* { “What is your name?”  
You Mr. 's name as-for, { *more lit.* “As for the name of  
*nan to iu ka?* (Said to a com- { Mr. you, what [do people]  
what that say ? mon person.) { say that it is?”

“*Tōkyō Maru*” *to* { “A vessel called the ‘Tōkyō  
“Tōkyō Maru” that { Maru,” *more lit.* “A vessel [of  
*mōsu fune.* { which people] say that it is the  
say vessel. { ‘Tōkyō Maru.’”  
(Conf. p. 58 for this important idiom.)

Similarly in the case of such onomatopoetic adverbs as *hatto*, *kitto*, *patatto*, etc., where the *to* (strengthened into *tto*) is, properly speaking, a separate word, thus :

*Ha<sup>1</sup>tto<sup>2</sup> omoimashīta<sup>3</sup>.* { “I started,” *more lit.* “I  
thought<sup>3</sup> that<sup>2</sup> [it is] *ha<sup>1</sup> ſ*”

*Nochihodo<sup>1</sup> kitto<sup>3</sup> mairimasū<sup>3</sup>.* { “I will certainly<sup>2</sup> come<sup>3</sup>  
later-on<sup>1</sup>.”

*Pata<sup>1</sup>tto<sup>2</sup> ochimashīta<sup>3</sup>.* “It fell<sup>3</sup> flop<sup>1</sup>.”

Under this heading, too, comes the idiomatic use of *to* at the end of a sentence ; for some verb must always be mentally supplied after it. Take, for instance, the common colloquial phrase *Nan to ſ* “What did you (*or* he) say?” standing for *Nan to osshatta ſ* (polite), or *Nan to itta ſ* (famil.)

¶ 118. *To itte*, “saying that ;” *to omotte*, “thinking that ;” *to kiite*, “asking (lit. hearing) whether,” and similar gerundial phrases, are often contracted to *tote* (vulgarly *tte*) :

<i>O</i>	<i>yu</i>	<i>ni</i>	<i>iku</i>	} “He went out saying that he was going to the bath.”
Honourable	hot-water	to, (I)	go	
<i>tote,</i>	<i>demashīta.</i>			
(saying) that,	went-out			

*Tote* frequently has a sort of oppositive force, as in the following examples, where it may be best parsed as standing for *to itte mo*, “even saying that,” i.e. “even supposing that.” (Conf. also ¶ 289.)

<i>Ikura</i>	<i>gakumon</i>	<i>shīta</i>	} “However much a man may study ( <i>more lit.</i> saying that a man may study how much), nothing will come of it if he is badly behaved.”
How-much	study	have-done	
<i>tote,</i>	<i>okonai</i>	<i>ga</i>	
even-saying-that,	conduct	(nom.)	
<i>warukereba,</i>	<i>nanni</i>	<i>mo</i>	
if-is-bad,	anything		
<i>narimasen.</i>			
becomes-not.			

<i>Zōhei-kyoku</i>	<i>wa,</i>	<i>muyami</i>	<i>ni</i>	} “You cannot get shown over the Mint simply by going there and asking to see it.”
Mint	as-for,	recklessly		
<i>itta</i>	<i>kara</i>	<i>tote,</i>		
went	because	even-saying-that,		
<i>haiken</i>	<i>wa</i>	<i>dekimasen.</i>		
adoring-look	as-for,	forthcomes-not.		

*N. B.* Women and the lower classes often end a sentence by *tte*, when they should say *to iimasū* or *to iimashita*.

¶ 119. *To* sometimes means “and.” When it has this sense, it is, like the Latin *que*, generally repeated after each noun. Even when not so repeated, it always belongs to the word immediately preceding it, not to the word following it. Europeans often make the mistake of commencing a clause with *to*, in imitation of the European idiom which introduces clauses by the conjunction “and.” But this sounds ludicrous in Japanese :

*Anata to, watakushi to.*      “You and I.”  
*Furansu to, Doitsu to.*      “France and Germany.”

Certain idiomatic uses of *to* may best be classed under this head, thus :

<i>Musūko to fūtari.</i> Son and two-persons.	}	“Two counting my son.”
<i>Ano hito to ikimashita.</i> That person and (I) went.	}	“I went with him.”
<i>Okiru to sugu ni.</i> Rise and immediately.	}	“As soon as I got up.”
<i>Kore to wa chigaimasū.</i> This and as-for, (it) differs.	}	“It is different from this.”

Observe also such adverbial phrases as *shi-awase to*, “luckily.”

¶ 120. *To* sometimes comes to mean “if” or “when.” It has this sense only after the present tense of verbs and adjectives, thus :

<i>Sō suru to, shikararemasū.</i> So do if, get-scolded.	}	“You will get scolded if you do that.”
<i>Sugu ikanaï to okuremasū.</i> Immediately go-not if, are-late.	}	“You will be too late if you don't go at once.”



*Sō mōshimasū to, sugu ni* } “When I said so, he  
 So said when, immediately } immediately gave me a  
*shikararemashta.* } scolding.”  
 got-scolded.

¶ 121. Observe the use of *to* in such phrases as the following, where it is not susceptible of any English rendering :

*Chiri tsumotte, yama to* } “Dust accumulating be-  
 Dust accumulating, mountain } comes a mountain.”  
*naru.* } (A proverb used to inculcate  
 becomes. } the importance of little things.)

*Mizu ga dete, niwa* } “The garden has become  
 Water (nom.) issuing, garden } a perfect sea through the  
*ga umi to natte shimaima-* } overflowing” (of the neigh-  
 (nom.) sea has-become. } bouring stream, etc.).  
*shita.*

Observe the strong affirmative force of *to* (generally followed by *mo*) at the end of an assertion, thus :

*Arimasū ka ?—Arimasū to* } “Are there any ? — Of  
*mo !* } course there are !” or, “I  
 } should just think there  
 } were !”

*To wa* or *tote* sometimes replaces *to mo* in such strongly affirmative phrases.—For *to mo* and *to wa iedomo* in concessive phrases, see ¶ 288 and ¶ 289.

## WA.

¶ 122. *Wa* was originally a noun signifying “thing,” hence “that which,” “he, she, or they who ;” but it is now used as a separative or isolating particle, corresponding in some measure to the French “quant à,” or, when repeated anti-thetically, to the Greek *μὲν* and *δέ*. Perhaps the most perfect idea of the character of a Japanese word or phrase isolated by means of *wa* is given by such French constructions as “Lui, qu’est ce qu’il en dit ?” “Ces gens qui viennent d’arriver, personne n’en sait rien,”—where the

words “lui” and “ces gens qui viennent d’arriver” are, as it were, lifted out of the regular current of the sentence and set in a place apart. “As for,” “with regard to,” “so far as.....is concerned,” are the most explicit English equivalents of *wa*, which has accordingly been rendered by “as for” in most of the literal translations of the examples scattered throughout the present work. But in practice its force is generally sufficiently indicated in an English translation by an emphasis on the equivalent of the word to which *wa* is suffixed, or by placing that word at the beginning of the sentence or clause. A slight pause, which may sometimes be indicated by a comma, is usually made after *wa* :

<i>Budō-shu</i>	<i>wo</i>	<i>sūkoshi</i>	<i>atamete,</i>	{ “Warm the claret a little ; but so far as the beer is con- cerned, that will do as it is.”       }
Wine	(accus.)	a-little	warming,	
<i>biiru wa sono mama de</i>				
beer	as-for,	that	condition in	
<i>yoroshii.</i>				
(is) good.				

<i>Konnichi wa, yoi</i>	{ “To-day it is fine weather.” (i.e. “Whatever it may have been other days, to-day at least it is fine.”)       }
To-day as-for, good	
<i>tenki de gozaimasū.</i>	
weather (it) is.	

<i>Okī wa, yohodo nami ga</i>	{ “Out at sea the waves seem pretty rough ; so probably the vessel will not sail.”       }
Offing as-for, plentifully waves (nom.)	
<i>arai yō desū kara, fune</i>	
rough appearance is because, vessel	
<i>wa demasūmai.</i>	
as-for, probably-won’t-go-out.	

<i>Ima wa te-sūki de gozaimasū.</i>	{ “Now I am at leisure.”       }
Now as-for, hand-empty am.	

<i>Koko no mizu wa,</i>	{ “This water comes from the aqueduct.” (Not “the water here <i>is</i> an aqueduct” (!) as the beginner might suppose, if he mis- took <i>wa</i> for a sign of the nominative case.)       }
Here ’s water as-for,	
<i>suidō desū.</i>	
water-road is.	

*Kore de wa komarimasu.* { “This being so, I am in a  
This by am-hampered. } quandary.” (The *de wa* may  
be contracted into *ja*; see  
¶ 89.)

*Tabako wa nomimasen.\** { “I don’t smoke.” (*More lit.*  
Tobacco as-for, drink-not. } “As for tobacco, I don’t  
smoke it.”)

*Yoku wa zonjimasen.* } “I don’t know *well*.”  
Well as-for, (*I*) know-not.

*Kore wa wasei, are* { “This (is) of native make,  
This as-for, Japan-make; that } that is an imported article.”  
*wa hakurai (de gozaimasu).* }  
as-for, importation (is)

*Nishi wa Fuji, kita* { “To the west stands  
West as-for, Fujiyama; north } Fujiyama, to the north  
*wa Tsukuba de gozaimasu.* } Mount Tsukuba.”  
as-for, Tsukuba (it) is.

¶ 123. In an interrogative sentence, *wa* would sometimes seem to be the means of asking a question; but an ellipsis must always be supplied. For instance, *Inu wa?* pronounced in an interrogative tone of voice, practically signifies “Where is the dog?” But literally it is, “As for the dog, (where is he?)”

*Wa* also sometimes occurs at the end of a sentence with a certain interjectional, exclamatory, or emphatic force. This idiom is heard only in quite familiar talk, and especially from the lips of women; thus:

*Watashi wa, kono hō ga ii wa!* } “I like this  
Me as-for, this side (*nom.*) (*is*) good indeed! } one, *I* do.”

¶ 124. The peculiar power of *wa* to separate or limit ideas is well shown in some of the negative phrases given in the Chapter on Syntax, ¶ 433, and also in such favourite verbal idioms as the following:

---

\* For *tabako wo nomu*, some substitute *tabako wo suu*, “to inhale (or “such”) tobacco.”

*Aru ni wa arimasu ga, sūkunō* } “There *are* some,  
 Is in as-for, is whereas, scarce } it is true, but they  
*gozaimasū.* (or *Aru koto wa,* etc.) } are scarce.”  
 is.

*Ame wa futte imasū ka?—Furu ni* } “Is it raining?  
 Rain as-for, falling is ? Falls in } —Yes, it is rain-  
*wa futte imasu ga, hidoi koto* } ing, but it is not  
 as-for, falling is whereas, intense fact } raining hard.”  
*wa gozaimasen.*  
 as-for is-not.

*Kotowatte okimashita.* } “I refused.”  
 Refusing (I) put.

*Kotowatte wa oki-* { “I *refused*, but . . .” (the sentence  
*mashita ga . . .* } remaining unfinished.)

The former of these two phrases states the fact of the refusal, and nothing more. The latter emphasises it; but the emphasis is the emphasis of hesitation, as if one should say, “I did indeed refuse, but my refusal was tempered by politeness,” or “I left myself a loophole for taking back the refusal,” etc., etc.

*Tsūkai wa kita ga, tōnin* { “Oh! yes; a  
 Messenger as-for, came although, person- } messenger came,  
*wa ki wa shinai.* } but the man him-  
 in-question as-for, coming as-for, does-not. } self didn’t.”

Very often we hear *ki wa shinai* (and similar constructions with other verbs), where simple *konai*, etc., would seem sufficiently clear according to European ideas. But the Japanese prefer the more emphatic form with *wa*, whenever any mental reservation or allusion implies the existence somewhere or other of contradiction or opposition to the idea which is actually expressed, as illustrated in the two foregoing examples.

*N. B.* When thus suffixed to the indefinite form of a verb (*ki* is the indefinite form of the irregular verb *kuru*, “to come”), *wa* is often pronounced *ya*; thus *ki ya shinai* for *ki wa shinai*.



¶ 125. A consideration of the foregoing examples, and indeed of those which any page of Japanese affords, will convince the student that *wa* is not, as some European writers have erroneously imagined, a sign of the nominative case. The following example, which is the last we shall quote, illustrates this fact almost to the point of absurdity. It is race-day, let us suppose. You meet a friend walking in the direction of the race-course, and you say to him :

*Anata wa, keiba desū ka ?*  
You as-for, horse-race is ?

i.e. if interpreted on the hypothesis of *wa* being a sign of the nominative case, "Are you a horse-race?" (!) The proper meaning of course is "As for you, is it the races (that you are going to)?" or more simply "Off to the races, eh?" The utmost that can be said with regard to the so-called nominative force of *wa* is that the word followed by *wa* must, in not a few instances, be rendered by a nominative in English, though it is never properly a nominative in the Japanese construction. The nearest approach made by the Colloquial Japanese Language to the possession of a nominative particle is in the particle *ga* (see p. 66). But even this, as has been there explained, originally meant "of," that is to say, was a sign of the genitive, not of the nominative.

¶ 126. Europeans often find it hard to decide whether to say *wa* or *ga*; and it is true that two Japanese phrases, one with *wa*, the other with *ga*, must often be rendered by the same English words. There is, however, a slight difference of intention. When (if we may so phrase it) a speaker has in his mind a predicate and gives it a subject, he uses *ga*; when the subject is uppermost in his mind and he gives it a predicate, he uses *wa*. As a general empirical

rule, seemingly but not really contradicting the above enunciation of principle, the use of *ga* necessitates emphasis on the subject *in the English translation*, whereas the use of *wa* necessitates emphasis on the predicate. The Japanese themselves, as stated in ¶ 27, are not much given to the use of such vocal emphasis. They prefer a change in the actual words.

To take an example :—if you are expecting your Japanese teacher, the servant will probably inform you of his arrival by saying *Sensei wa miemashita*. “The teacher has *come*” (*lit.* appeared). The etymological sense is, “As for the teacher, he has come.” That is to say, the teacher (subject) was in the servant’s thoughts as a daily visitant, and now here he is. But should the same personage arrive in the middle of the night or at some other unusual hour, the servant will say *Sensei ga miemashita*; i.e. “The *teacher* has come,”—more properly and etymologically, “The coming of the teacher.” In the servant’s mind his coming at such an hour (predicate) is the curious and important thing. So too of an unexpected death one would say, for instance, *Hayashi san ga shinimashita*, “Mr. *Hayashi* is dead.” But if he had long been known to be past recovery, the phrase would be *Hayashi san wa shinimashita*, “Mr. *Hayashi* is *dead*.” Similarly *Kore ga ii* means “*This* is good;” whereas *Kore wa ii* means “*This* is *good*.” The distinction flows naturally from the original force of the two particles, *Kore ga ii* being properly “the goodness of this,” while *Kore wa ii* is properly “as for this, it is good.”

In comparative sentences the rule is quite simple. The subject takes *ga*, while the word denoting the thing with which the subject is compared is generally separated off by means of *wa*: thus: *Kore yori wa, are ga ii*, “*That* is better than *this*.”

¶ 127. The student who has followed this explanation with due regard to the original genitive force of *ga*, will perceive that there is nothing specially emphatic about *ga* in the Japanese idiom, though an emphasis on the word preceding it is its nearest equivalent in English. On the other hand, *wa* is emphatic and separative in Japanese, though there will generally be no emphasis on the corresponding portion of the phrase in English, when the English noun is a nominative. *Wa*, however, corresponds to an emphasised word in English whenever that word is not a nominative, as shown by several of the examples given above.

¶ 128. It may be asked : what is the rule in the case of two nominatives in antithetical clauses? The answer is that either *ga* may be used in both, or else *wa* may be used in both. Thus the fourth example on p. 87, *Kore wa wasei, are wa hakurai*, "This is of native make, that is an imported article," might be altered to *Kore ga wasei, are ga hakurai*. The effect would be to throw the emphasis more strongly on the two subjects than on the two predicates.

*N. B.* Sometimes *wa*, occurring after an adjective in *ku*, must be rendered by "if," thus :

<i>Yoroshiku wa,</i>	<i>dekakemashō.</i>	} "If you are all right, let us (start."
Is-good if,	will-go-out.	

Elegant speakers sometimes prefer to say *yoroshikuba*, which is the form employed in the Book Language.

## WO.

¶ 129. *Wo* is the nearest Japanese equivalent to a sign of the accusative case, thus :

<i>Tamago wo uderu.</i>	} "To boil eggs."
Eggs (accus.) to-boil.	

<i>Yome</i>	<i>wo</i>	} “To receive a bride,” <i>i. e.</i> “to marry.” (Of course said only of the man. A girl’s marry- ing is generally called <i>yome ni iku</i> , lit. “to go as a bride.”)
Bride	( <i>accus.</i> )	
<i>morau.</i> to-receive.		

<i>Sonna</i>	<i>kake-ne</i>	<i>wo</i>	} “I don’t know what to do if you ask such an exorbitant price,” or more simply, “You should not ask such an ex- orbitant price.”
Such	excessive-price	( <i>accus.</i> )	
<i>itcha,</i> as-for-saying,	<i>komarimasu.</i> ( <i>I</i> )am-hampered.		

<i>Hito</i>	<i>no</i>	<i>kuru</i>	<i>wo</i>	} “To await the coming of some one.”
Person	’s	comes	( <i>accus.</i> )	
<i>matsu.</i> to-await.				

¶ 130. Originally *wo* was nothing more than an interjection serving, as it were, to interrupt the sentence and draw attention to the word to which it was suffixed. We must therefore not be surprised at its absence in many cases where European languages could not dispense with the accusative case. It is not that the *wo* has been dropped in such contexts, but that it never was there, thus :

<i>Baka iu-na!</i>	(very rude)	} “Don’t talk nonsense.”
Folly say-not.		

<i>Meshi kuu toki.</i>	(famil.)	} “When eating rice,” i.e. “When dining.”
Rice eat time.		

Before the verb *suru*, “to do,” *wo* is mostly absent, as :

<i>Hon-yaku suru.</i>	} “To make a translation,” “To translate.”

<i>Saisoku suru.</i>	“To do urgency,” i.e. “to urge on.”
----------------------	-------------------------------------

¶ 131. The student will sometimes meet with, and probably be puzzled by, sentences like the following :

<i>Daijin-gata</i>	<i>wo</i>	<i>hajime,</i>	} “All the officials were there, from the ministers of state downwards.”
Minister	( <i>accus.</i> )	beginning ( <i>trans.</i> )	
<i>sho-kwan-in</i>	<i>made</i>	<i>soroimashita.</i>	
all-officials	till	were-complete.	



Here the first clause literally means “placing the ministers of state at the beginning.” It is therefore not unnatural that the word *Daijin gata*, being what we should term an accusative, should take *wo*.

¶ 132. In the Written Language, *wo* is often used adversatively at the end of a clause. But this is rare in the Colloquial, which prefers to use *ga* for that purpose, as already explained in ¶ 93, p. 67.

### YA.

¶ 133. *Ya* is an interrogative and exclamatory particle of constant occurrence in the Written Language. In the Colloquial it is less used, excepting in such contexts as *Haru ya!* “I say, Haru!” said when calling a person by name. It also occurs corruptly for *wa* after the indefinite forms of verbs, as explained in the N. B. on p. 88. Sometimes it has the sense of “and” or “or,” thus :

<i>Tonari no uchi de, inu ya</i>	{	“They would seem to be very fond of dogs and cats in the house next door; for they keep quite a number of them.”
Next-door 's house at, dog and		
<i>neko ga sūki to miete,</i>		
cat of fond that seeming,		
<i>takusan ni katte orimasu.</i>		
quantity in rearing are.		
.... <i>ya nani ka.</i>	{	“.... or something or other.”

### YE.\*

¶ 134. *Ye* means “to,” “towards,” hence sometimes “at :”

<i>Gakkō ye o ide desu ka?</i>	{	“Do you go to school?”
School to, honourable exit is ?		

\* Some good authorities prefer the orthography *E*. In Classical Japanese the word is spelt へ (*he*). We follow Hepburn's and Brinkley's dictionaries.

<i>Sūtensho</i>	<i>ye</i>	<i>iki-gake</i>	<i>ni,</i>	} “I will just look in at the telegraph office on my way to the station.”
Station	towards	going-while		
<i>denshin-kyoku</i>	<i>ye</i>	<i>chotto</i>		
telegraph-office	at,	just		
<i>yorimasū.</i>				
will-stop.				

<i>Koko</i>	<i>ye</i>	<i>oite</i>	<i>oite</i>	<i>kudasai.</i>	} “Please put it down here.”
Here	to	putting	putting	condescend.	

*N. B.* The second *oite* is the same verb as the first, but has only the force of an auxiliary (see ¶ 298).

### YORI.

¶ 135. *Yori* means “from,” “since,” “than :”

<i>Kamigata yori.</i>	} “From Kyōto” (or its neighbourhood).

<i>Issakujitsu yori.</i>	} “Since the day before yesterday.”

<i>Nani yori kekkō na</i>	<i>o</i>	} “Thanks for your splen- did present.” ( <i>More lit.</i> for your more-splendid- than-anything present.)
Anything than, splendid	honourable	
<i>shina wo, arigatō gozaimasū.</i>		
article ( <i>accus.</i> ) thankful	am.	

### POSTPOSITIONS COMBINED.

¶ 136. Postpositions may be combined in Japanese, much as in English we say “in at,” “in by,” “away from,” etc. Some instances have already occurred in the preceding portions of this chapter. Here are a few more :—

<i>Go shimpai ni wa</i>	} “It is not worth your troubling about.” ( <i>Ni wa</i> is more emphatic than <i>ni</i> alone would be. For a still more emphatic construction with <i>ni wa</i> , see ¶ 124.)
August anxiety to	
<i>oyobimasen.</i>	
reaches-not	

<i>Oshii</i>	<i>koto</i>	<i>ni</i>	<i>wa . . . .</i>	} “It is a pity that . . . .”
Regrettable	fact	as	indeed . . . .	

*N. B.* Phrases of this kind are idiomatic and in constant use.

*Jū-ni-ji yori mo osoku* } "It won't do to be later  
Twelve-hours than even, late }  
*natcha ikemasen.* }  
as-for-becoming, is-no-go.

*Ano hito to wa, goku* } "He is very intimate with  
That person with as-for, very }  
*kon-i de gozaimasu.* } that man."  
intimate is.

*Ano hen mo, moto* } "That neighbourhood also  
That neighbourhood also, origin }  
*to wa yohodo hirakemashita.* } is much improved compared  
with as-for, very much has-opened-out. } with what it used to be."

*Isogazu to mo yoroshii.* (Familiar) { "You needn't  
Hurrying-not even, (is) good. } hurry."

*Kuru to ka imashita.* { "If I mistake not, he said  
Comes that ? said. } he would come."

*Kao de mo o arai nasaru ka ?* { "Will you wash  
Face even, honourably to-wash deign ? } your face, Sir?"

*N. B.* *De mo* is often thus used in a manner not needing translation into English, though retaining the force of "even" in Japanese.

*Konnichi made no* } "I will do the accounts  
To-day till 's }  
*kanjō wo shimashō.* } down to to-day." (*More lit.*  
accounts (accus.) will-do. } the till-to-day's accounts.)

*Sore made no koto ni* } "I will let it alone," or  
That till 's thing to }  
*itashimashō.* } "Don't let us think about it  
(I) will-make. } any more."

*Kore made ni mita koto* } "I had never seen it till  
This till in, saw act }  
*ga nakatta.* } now." (*Made ni* is stronger  
(nom.) was-not. } than *made* alone would be.)

*N. B.* *Made ni* often corresponds to our word "by" in such phrases as *myōnichi made ni*, "by to-morrow;" *hachi-ji made ni*, "by (i.e. not later than) eight o'clock." The Japanese mind does not clearly apprehend the shade of difference which, with us, separates "by" from "till" in idioms of this class. Compare the *N. B.* to ¶ 100 for a case of a somewhat similar character.

¶ 137. *No* followed by other postpositions generally has the substantive force of the English word “one” or “ones,” already exemplified on p. 78, thus :

*Motto ii no wa arimasen ka* ？ { “Haven’t you any  
More good ones as-for, are-not ? } better ones ?”

*Mō chitto ii no wo* }  
More a-little good o-nes (*accus.*) } “Please show me some  
*misete kudasai.* } rather better ones.”  
showing condescend.

*Ōkii no ga hoshii.* }  
Big one of (*am*) desirous. } “I want a big one.”

*Kō iu no mo hayarimasu* }  
Such ones also are-fashionable } “This kind too is fashion-  
*kara, goran nasai.* } able. So please look at them.”  
because, august-glance condescend.

*Motto yasui no ni shiyō.* }  
More cheap one to will-probably-do. } “I think I will take  
a cheaper one.”

¶ 138. Though the *no* of *no ni* may, as in the last example, be used in the sense of “one” or “ones,” it more frequently signifies “whereas,” “while,” “when.” It may be known to have this acceptation by observing that a verb (or an adjective equivalent to a verb) precedes it, as in the following sentence :

*Moto no mama de yokatta* }  
Origin ’s manner by, was-good } “Why have you changed  
*no ni, naze jun wo* } their order, when it did quite  
whereas, why order (*accus.*) } well as it was?”  
*naoshita* ？ } (Said e.g. to a servant.)  
have-amended ?

As here exemplified, *no ni* occurs chiefly in phrases expressive of censure or regret. Conf. ¶ 287 for further details concerning this important idiom.

¶ 139. Observe that *wo* and *wa*, when combined, change by euphony into *woba*, which is used to denote a specially





<i>no naka,</i>	"interior of,"	i.e.	"inside, in."
<i>no shita,</i>	"lower part of,"	,,	"below."
<i>no soto,</i>	"exterior of,"	,,	"outside," "beyond."
<i>no tame,</i>	"sake of,"	,,	{ "because of." "in order to."
<i>no uchi,</i>	"interior of,"	,,	"inside," "in."
<i>no ue,</i>	"top of,"	,,	"on," "upon."
<i>no ushiro,</i>	"back of,"	,,	"behind."
<i>no waki,</i>	"side of,"	,,	"beside" (by the side).

We thus get such phrases as :

<i>Ie no uchi.</i>	"In (side) the house."
<i>Hei no soto.</i>	"Beyond the fence."
<i>Kura no naka.</i>	"In (side) the godown."
<i>Omoi no hoka.</i>	"Outside of thought," i.e. "unexpectedly."
<i>Hanashi no tsuide.</i>	"Occasion of talking," i.e. "in the course of conversation."
<i>Ano yama no kage.</i>	"Behind those mountains."

¶ 142. When followed by a verb, the quasi-postpositions take *ni* after them (less often *ye*), except in the case of the substantive verb "to be," which requires *de*, unless when signifying "there is," etc. (*De aru* is generally contracted to *da*; *de gozaimasū* to *desū*, and so on; see p. 64). Thus :

<i>To-dana no naka ni</i>	{	"It is in the cupboard." (One might equally well say <i>Todana no naka desū</i> .)
Cupboard 's inside in,		
<i>haitte imasū.</i>		
entering is.		

<i>Tsūkue no ue ni notte imasen</i>	{	"Isn't it on the table? —Yes, it is."
Table 's top on, riding isn't		
<i>ka?—Tsūkue no ue desū.</i>		
? Table 's top (it) is.		

*Kono hoka ni, mada* } “There are various kinds besides  
This-of besides, still } this one.”  
*iro-iro gozaimasū.* } (For *kono* = “of this,” see p. 54 ; similarly  
various-kinds are. } for *sono* immediately below.)

*Ie no soto ye deru.* } To go out-of-doors.  
House 's outside to go-out. }

*Kawa no mukō de gozaimasū.* } “It is on the other  
River 's opposite (it) is. } side of the river.”

Note also the idiom *sono kawari ni*, lit. “change of that,”  
used in the sense of “on the other hand.”

¶ 143. When prefixed attributively to a noun, this class of  
words changes the *ni* into *no*, in accordance with the rule  
explained in ¶ 111, thus :

*Tansu no naka no kimono.* } “The clothes in the  
Chest-of-drawers 's interior 's clothes. } chest of drawers.”

*Kono hoka no shina-mono.* } “The other things  
This-of exterior 's articles. } besides these.”

*Mon no waki no momiji wa,* } “The leaves of the  
Gate 's side 's maple as-for, } maple-tree by the gate  
*rippa ni kōyō shimashita.* } have become beautifully  
splendidly red-leaf has-done. } red.”

¶ 144. When a member of this class of words follows a verb,  
its force changes slightly, so as to correspond to that of an  
English adverb or conjunction, thus :

*Kare kore suru uchi ni,* } “While we were doing all  
That this do while, } this, night came on.”  
*hi ga kuremashita.* } (Note the idiom *kare kore*, “that  
day (nom.) darkened. } and this,” or, as we should say, “this,  
that, and the other.”)

*Sō suru hoka, shikata* } “There is nothing else to be  
So do except, way-of-doing } done.”  
*ga nai.*  
(nom.) isn't.

<i>Kinō furimashita kawari</i>	} “Whereas it rained yesterday (i.e. after yesterday’s rain), it is beautiful weather to-day.”
Yesterday rained change	
<i>ni, kyō wa ii o</i>	
in, to-day as-for, good honourable	
<i>tenki (de gozaimasu).</i>	
weather (is).	

¶ 145. There are also quasi-postpositions formed by *ni* and the gerunds of verbs, as *ni atatte*, “just at,” from *ataru*, “to strike;” *ni shitagatte*, “according to,” from *shitagau*, “to conform;” *ni yotte*, “owing to,” from *yoru*, “to rely;” thus :

<i>Kyaku ni taishite shitsurei desu.</i>	} “It is rude to say (or do) that to a guest.”
Guest to confronting, rudeness is.	

<i>Anata ni taishite, mōshiwake ga</i>	} “I know not how to excuse myself to you.”
You to confronting excuse (nom.)	
<i>gazaimasen.</i> is-not.	

<i>Amari nyūhi wo kake-sugimashite,</i>	} “I am sorry now for my extravagance.”
Too-much expense (accus.) having-put-exceeded,	
<i>ima ni itatte kōkwaī shite imasu.</i> now to reaching, repentance doing am.	

<i>Shinnen ga kimasu ni yotte,</i>	} “As the New Year is approaching, we must decorate (the gate).”
New-year (nom.) comes to owing,	
<i>o kazari wo</i>	
honourable decorations (accus.)	
<i>itasankereba narimasen.</i> if-we-don’t-make. (it)isn’t.	



## CHAPTER VI.

### *The Numeral.*

#### CARDINAL NUMBERS.

¶ 146. In European grammars the numerals are generally disposed of in a few lines, as forming a mere subdivision of the adjective. In Japanese the numeral is rather a species of noun, and a species of noun [with marked peculiarities of its own, necessitating its treatment as a separate part of speech.

¶ 147. There are two sets of numerals, one of native and the other of Chinese origin. The native set is now obsolete except for the first ten numbers, which are as follows :—

#### SUBSTANTIVE FORM. FORM USED IN COMPOUNDS. ENUMERATIVE FORM.

1 <i>hitotsu</i>	<i>hīto(-tsūki)</i> ( 1 month )	<i>hi</i>
2 <i>fūtatsu</i>	<i>fūta(- „ )</i> ( 2 months )	<i>fū</i>
3 <i>mitsu</i>	<i>mi(- „ )</i> ( 3 „ )	<i>mī</i>
4 <i>yotsu</i>	<i>yo(- „ )</i> ( 4 „ )	<i>yō</i>
5 <i>itsūtsu</i>	<i>itsu(- „ )</i> ( 5 „ )	<i>itsu</i>
6 <i>mutsu</i>	<i>mu(- „ )</i> ( 6 „ )	<i>mū</i>
7 <i>nanatsu</i>	<i>nana(- „ )</i> ( 7 „ )	<i>nana</i>
8 <i>yatsu</i>	<i>ya(- „ )</i> ( 8 „ )	<i>yā</i>
9 <i>kokonotsu</i>	<i>kokono(- „ )</i> ( 9 „ )	<i>ko(ko)no</i>
10 <i>tō</i>	<i>to(- „ )</i> ( 10 „ )	<i>tō</i>

*N. B.* It will assist the memory to notice that the even numbers are formed from the odds of which they are the doubles by a process of vowel-strengthening, the consonants being originally the same, though slightly disfigured in modern pronunciation, thus :

1 <i>hito</i> (anciently probably <i>pito</i> ),	2 <i>futa</i> (anciently probably <i>puta</i> ).
3 <i>mi</i> ,	6 <i>mu</i> .
4 <i>yo</i> ,	8 <i>ya</i> .
5 <i>itsu</i> (anciently <i>itu</i> ),	10 <i>to</i> .

¶ 148. The substantive forms of the numerals may either be used quite alone, or they may follow the noun, or lastly they may take the postposition *no*, “of,” and precede the noun. They very rarely precede a noun without the intervention of *no*. Thus :—

*Ikutsu gozaimasū ka?* — *Hītotsu*. { “How many are there?—One.”

*Tsutsumi hītotsu*, or  
*Hītotsu no tsutsumi*. } “One parcel.”

*Mitsu de takūsan* (*de gozaimashō*). { “Three will no doubt be plenty.”

*Yatsu de tarimasū ka?* } “Will eight be enough?”

*Tō bakari kudasai*. } “Please give me about ten.”

*Ikki mo, kaeri mo,*  
Going also returning also } “Taking the same road there and back again.”

*hītotsu michi*.  
one road.

¶ 149. The form used in compounds always precedes the noun to which it refers, as *hito-tsūki*, “one month;” *fūta-hako*, “two boxfuls;” *mi-ban*, “three nights.”

¶ 150. The enumerative form is used in counting over things, e.g. a bundle of paper money, linen to be sent to the wash, etc.

¶ 151. Though the native Japanese numerals above “ten” are now obsolete for ordinary purposes, note that *hatachi*,

the old native word for "twenty," is still used in the sense of "twenty years of age, and that *chi*, "a thousand," and *yorozu*, "a myriad," or "ten thousand," are still retained in proper names and in a few idioms, e.g. *Chi-shima*, "the Thousand Isles," i.e. "the Kurile Islands;" *Yorozu-ya*, a favourite shop-name, probably originating in the fact of many sorts of articles being exposed for sale.

¶ 152. The set of numerals borrowed from the Chinese is :

1 <i>ichi</i> , rarely <i>itsu</i>	6 <i>roku</i> , rarely <i>riku</i>
2 <i>ni</i> , rarely <i>jī</i>	7 <i>shichi</i>
3 <i>san</i>	8 <i>hachi</i>
4 <i>shi</i>	9 <i>ku</i> , rarely <i>kyū</i>
5 <i>go</i>	10 <i>jū</i>
100 <i>hyaku</i>	1,000 <i>sen</i>
	10,000 <i>man</i> or <i>ban</i>

*N. B.* *Ichī* also means "whole," "all," as *ichi-nichi*, "one day," but also "all day long." The native Japanese numeral *hito*, "one," has come to have the same secondary sense in certain cases, as *hito-ban*, "one night" or "all night."—The word *ryō*, properly "both," is often substituted for *ni*.

All the others are formed by combining these, thus :

11 <i>jū-ichi</i>	20 <i>ni-jū</i>	29 <i>ni-jū-ku</i>
12 <i>jū-ni</i>	21 <i>ni-jū-ichi</i>	30 <i>san-jū</i>
13 <i>jū-san</i>	22 <i>ni-jū-ni</i>	40 <i>shi-jū</i>
14 <i>jū-shi</i>	23 <i>ni-jū-san</i>	50 <i>go-jū</i>
15 <i>jū-go</i>	24 <i>ni-jū-shi</i>	60 <i>roku-jū</i>
16 <i>jū-roku</i>	25 <i>ni-jū-go</i>	70 <i>shichi-jū</i>
17 <i>jū-shichi</i>	26 <i>ni-jū-roku</i>	80 <i>hachi-jū</i>
18 <i>jū-hachi</i>	27 <i>ni-jū-shichi</i>	90 <i>ku-jū</i>
19 <i>jū-ku</i>	28 <i>ni-jū-hachi</i>	100 <i>hyaku</i> or <i>ip-pyaku</i> (for <i>ichi-hyaku</i> )

200 <i>ni-hyaku</i>	300 <i>sam-byaku</i>	400 <i>shi-hyaku</i>
	(for <i>san hyaku</i> )	
500 <i>go-hyaku</i>	600 <i>rop-pyaku</i> (for <i>roku hyaku</i> )	
700 <i>shichi-hyaku</i>	800 <i>hap-pyaku</i> (for <i>hachi hyaku</i> )	
900 <i>ku-hyaku</i>	1,000 <i>sen</i> or <i>is-sen</i> (for <i>ichi sen</i> )	
10,000 <i>man</i> or <i>ichi-man</i>	100,000 <i>jū-man</i>	
1,000,000 <i>hyaku-man</i>	108 <i>hyaku hachi</i>	
365 <i>sam-byaku roku-jū-go</i>	1907 <i>is-sen ku-hyaku shichi</i>	
	43,000,000 <i>shi-sen sam-byaku-man</i>	

There is a term *oku* meaning 100,000,000. Multiples of *man* serve for lesser numbers, as in the last examples given.

¶ 153. The Chinese numerals are not often used independently. It is customary to make them precede a noun, with which they form a sort of compound, as *ichi-nen*, "one year;" *is-sun* (for *ichi sun*), "one inch."

In forming such combinations, note the category of letter-changes of which the following are examples :

<i>ch</i>	<i>it-chō</i>	for <i>ichi chō</i>	"one <i>chō</i> *" "
	<i>hat-chō</i>	„ <i>hachi chō</i>	"eight <i>chō</i> "
	<i>jūt-chō</i>	„ <i>jū chō</i>	"ten <i>chō</i> "
<i>f</i> and <i>h</i>	<i>ip-pun</i>	„ <i>ichi fun</i>	"one minute "
	<i>ip-pen</i>	„ <i>ichi hen</i>	"once "
	<i>sam-pun†</i>	„ <i>san fun</i>	"three minutes "
	<i>sam-ben</i>	„ <i>san hen</i>	"thrice "
	<i>rop-pun</i>	„ <i>roku fun</i>	"six minutes "
	<i>rop-pen</i>	„ <i>roku hen</i>	"six times "

\* A measure of distance equivalent to about 120 yards English.

† Some words change *f*, not into *p*, but into *b*; thus *sam-buku*, "three scrolls," from *san* and *fuku*.



	<i>jip-pun</i>	for <i>jū fun</i>	"ten minutes "
	<i>jip-pen</i>	„ <i>jū hen</i>	"ten times "
	<i>(hyap-pun)*</i>	„ <i>hyaku fun</i>	"a hundred minutes ")
	<i>hyap-pen</i>	„ <i>hyaku hen</i>	"a hundred times "
	<i>(sem-bun)*</i>	„ <i>sen fun</i>	"a thousand minutes ")
	<i>sem-ben</i>	„ <i>sen-hen</i>	"a thousand times "
<i>k</i>	<i>ik-kin</i>	„ <i>ichi kin</i>	"one pound "
	<i>san-gin</i>	„ <i>san kin</i>	"three pounds "
	<i>rok-kin</i>	„ <i>roku kin</i>	"six pounds "
	<i>jik-kin</i>	„ <i>jū kin</i>	"ten pounds "
	<i>hyak-kin</i>	„ <i>hyaku kin</i>	"a hundred pounds "
	<i>sen-gin</i>	„ <i>sen kin</i>	"a thousand pounds "
<i>m</i>	<i>sam-mai</i>	„ <i>san mai</i>	"three (flat things) "
	<i>sem-mai</i>	„ <i>sen mai</i>	"a thousand „ "
<i>s</i>	<i>is-sō</i>	„ <i>ichi sō</i>	"one (vessel) "
	<i>san-zō†</i>	„ <i>san sō</i>	"three (vessels) "
	<i>has-sō</i>	„ <i>hachi sō</i>	"eight vessels "
	<i>jis-sō</i>	„ <i>jū sō</i>	"ten vessels "
	<i>sen-zō</i>	„ <i>sen-sō</i>	"a thousand vessels "
<i>sh</i>	<i>is-shaku</i>	„ <i>ichi shaku</i>	"one foot "
	<i>has-shaku</i>	„ <i>hachi shaku</i>	"eight feet "
	<i>(jis-shaku)*</i>	„ <i>jū shaku</i>	"ten feet ")
<i>t</i>	<i>it-teki</i>	„ <i>ichi teki</i>	"one drop "
	<i>hat-teki</i>	„ <i>hachi teki</i>	"eight drops "
	<i>jit-teki</i>	„ <i>jū teki</i>	"ten drops "

*N. B.* Though the difficulty of making these letter-changes correctly will strike the beginner chiefly in the case of numeral combinations, the same euphonic rules apply to all other Chinese compounds, thus :

*ket-chaku*, from *ketsu chaku*, "decision," "final resolve."

*tem-pō*, „ *ten hō*. . . . (See Vocabulary.)

\* Not in use.

† Some words in *s* do not change the *s* into *z*, thus *san-satsu*, "three volumes," not *san-zatsu*.

<i>Nip-pon</i> ,	from <i>nichi hon</i> ,	"Japan."
<i>ak-kō</i> ,	„ <i>aku kō</i> ,	"bad language."
<i>am-ma</i> ,	„ <i>an ma</i> ,	"a shampooer."
<i>mes-sō</i> ,	„ <i>metsu sō</i> ,	"extravagant."
<i>zas-shi</i> ,	„ <i>zatsu shi</i> ,	"a magazine," "a review."
<i>bet-tō</i> ,	„ <i>betsu tō</i> ,	"a groom."

(In practice the hyphen is generally omitted in such words.)

- ¶ 154. The Japanese numerals, as far as they go, are mostly employed with Japanese nouns, and the Chinese numerals with Chinese nouns. But there are numerous exceptions to this rule, for instance :

<i>it-toki</i> (but also <i>hito toki</i> ),	"one hour."
<i>fūta-fūfu</i> ,	"two married couples."
<i>mi-ban</i> ,	"three nights."
<i>yo-nen</i> ,	"four years."

After "ten," beyond which the Japanese numerals no longer run, the Chinese numerals are perforce employed with Japanese as well as with Chinese words, thus :

<i>jū-ni hako</i> ,	"twelve boxfuls."
<i>hyaku kumi</i> ,	"a hundred sets."

- ¶ 155. Usage plays various freaks with the numerals. Thus the Chinese numeral *shi*, "four," which is considered unlucky because homonymous with *shi*, "death," is in many contexts replaced by the equivalent Japanese numeral *yo*, for instance :

<i>yo-nin</i> ,	"four persons." ( <i>Shi-nin</i> means "a corpse.")
<i>ni-jū-yo-ban</i> ,	"No. 24."

*N. B.* Colloquialism sometimes goes a step further, corrupting the *yo* into *yon*. Thus people may say *yon-jū*, instead of *shi-jū*, "forty."

Chinese *shichi*, "seven," is sometimes replaced by Japanese *nana*. This is done for clearness' sake, as *shichi* is easily

confounded with *shi*, "four." Thus tradesmen and accountants will often say *nana-jis-sen*, instead of *shichi-jis-sen*, "seventy cents."

¶ 156. Usage likewise establishes a shade of difference in the sense of certain expressions which would at first sight appear to be synonymous, thus :

*hito-hako*, "one boxful ;" *hako hitotsu*, "one box."

*hito-tsuki*, "one month ;" *ichi-getsu*, "the first month,"

i.e. "January ;" *ik-ka-getsu*, "one month." (For *ka* see ¶ 159, middle of p. 109.)

*hito-ban*, "one night ;" *ichi-ban*, "number one."

*fūta-ban*, "two nights ;" *ni-ban*, "number two."

*N. B.* Both these *bans* are of Chinese origin ; but they are different words written with different characters.

## AUXILIARY NUMERALS.

¶ 157. In English we do not say "one bread," "two beers," but "one *loaf* of bread," "two *glasses* of beer." Similarly we say "ten *sheets* of paper," "a hundred *head* of cattle," "so many *rubbers* of whist." Compare also the Pidjin-English "piecey," in such expressions as "one piecey man," "two piecey house," etc. Words of this kind are, in Japanese grammar, termed "auxiliary numerals." "Auxiliaries to the numerals" would be more strictly correct. The term "classifier" has also been proposed ; but "auxiliary numeral" is that which has obtained the widest currency. The auxiliary numerals constitute a highly important class of words. For whereas in English such expressions as those just mentioned are somewhat exceptional, they are the rule in Japanese.

¶ 158. In some cases, indeed, the numeral is prefixed directly to the noun, forming with it a sort of compound, e.g. *ichi-*

*nichi*, "one day;" *ichi-nin*, "one person;" *ichi-ri*, "one league." But usage ordinarily demands the insertion of an auxiliary numeral, as :

*tera ik-ken*, "temple one eaves," i.e. "one Buddhist temple."

*futon sam-mai*, "quilt three flat-things," i.e. "three-quilts."

*onna roku-nin*, "woman six persons," i.e. "six women."

*N. B.* One may also say *ik-ken no tera*, *sam-mai no futon*, etc.

¶ 159. The choice of the auxiliary numeral appropriate to each class of words is fixed by custom, a mistake in this matter producing the same absurd effect as does a wrong gender in French or German. The Japanese auxiliary numerals are, however, easier to remember than the French and German genders, since they are generally more or less founded on reason, as will be seen by the following list of those most in use. As the auxiliary numerals are always employed, not independently, but in combination with the numerals proper, we give them here preceded in each case by *ichi*, "one," and *ni*, "two." The student should carefully notice the phonetic changes caused in many instances by the presence of *ichi*, and should refer to the table of changes on pp. 104—105. The presence of *ni* causes no such changes. An auxiliary numeral may therefore always be seen in its original shape when following that word. The chief auxiliary numerals are :

(*ichi-bu*, *ni*, etc.)*bu*, "a class;" for copies of a book.

(*it-chō*, *ni*-)*chō*, "a handle;" for things with handles, such as muskets, jinrikishas, and many kinds of tools.

(*ichi-dai*, *ni*-)*dai*, "a stand;" for carriages and jinrikishas.

(*ip-puku*, *ni*-)*fūku*, (various meanings;) for scrolls, sips of tea, whiffs of tobacco, and doses of medicine.



(*ip-pai, ni-*)*hai*, “a wine-cup ;” for cupfuls and glassfuls of any liquid ; also for loaded junks or steamers.

*N. B.* *Ip-pai* also means “full.”

(*ip-piki ni-*)*hiki*, “a fellow ;” for most living creatures, excepting human beings and birds ; also for certain quantities of cloth and sums of money.

(*ip-pon, ni-*)*hon*, “a stem ;” for cylindrical things, such as sticks, trees, fans, pens, bottles, newspapers rolled up to be posted, etc.

(*ichi-jō, ni-*)*jō*, “a mat ;” for mats.

(*ik-ka, ni-*)*ka*, sometimes *ko*, “the culm of the bamboo ;” for a few things that have no other auxiliary numeral appropriated to them, more, however, in the bookish style than in genuine Colloquial.

(*ik-ken, ni-*)*ken*, “eaves ;” for buildings generally.

(*ichi-mai, ni-*)*mai*, “a shrub ;” for flat things, such as sheets of paper, coins, plates, coats, shirts, rugs, etc.

(*ichi-mei ni-*)*mei*, “a name ;” for human beings. This word *mei* is somewhat bookish ; *nin* is more genuinely Colloquial.

(*ichi-nin, ni-*)*nin*, “a person ;” for human beings.

(*is-satsu, ni-*)*satsu*, “a volume ;” for volumes of a book. Do not confound *satsu* with *bu*, which latter refers to complete copies of a work, irrespective of the number of volumes contained in it.

(*is-shu, ni-*)*shu*, “a head ;” for poems.

(*is-sō, ni-*)*sō*, “a boat ;” for vessels of every description.

(*is-soku, ni-*)*soku*, “a foot ;” for pairs of socks, clogs, boots, etc.

(*it-tō, ni-*)*tō*, “a head ;” for horses and cattle ; but *hiki* may also be used.

(*ichi-wa, ni-*)*wa*, “a feather;” for birds, also for hares. This word suffers irregular phonetic changes, thus :

3 <i>sam-ba,</i>	4 <i>shi-wa</i>	5 <i>go-wa</i>	6 <i>rop-pa</i>
7 <i>shichi-wa,</i>	8 <i>hachi-wa</i>	9 <i>ku-wa</i>	10 <i>jip-pa</i>

¶ 160. EXAMPLES OF THE USE OF THE AUXILIARY NUMERALS.

<i>Hanshi ichi-mai.</i>	{ “One sheet of (a certain common kind of) paper.”
<i>Uta is-shu.</i>	“One (Japanese) poem.”
<i>Ko-gatana ni-chō.</i>	“Two pen-knives.”
<i>Fude sam-bon.</i>	“Three pens.”
<i>Waraji is-soku.</i>	“One pair of straw sandals.”
<i>Hon go-satsu.</i>	{ “Five volumes.” ( <i>Hon</i> = “book.”)
<i>Rok-ka-sho.</i> Six-piecey-place.	{ “Six places.”
<i>Gunkan jis-sō.</i>	“Ten war-vessels.”
<i>Ushi hyap-piki.</i>	{ “A hundred head of cattle.”
<i>Ushi hyakū-tō.</i>	{ “A thousand sparrows” (in nature).
<i>Suzume sem-ba.</i>	{ “A thousand sparrows” (in art).
<i>Sem-ba suzume.</i>	{ “A thousand sparrows” (in art).
<i>Ichī-nim-biki no kuruma.</i> One-person-pull 's vehicle.	{ “A jinrikisha with one man.”

*N. B.* This *biki* (the *nigori*'ed form of *hiki*, the “indefinite form” of *hiku*, “to pull”) is of course quite a different word from the auxiliary numeral *hiki* in *ip-piki*, *sam-biki*, etc.

<i>Ichī-nin-nori no kuruma.</i> One-person-ride 's vehicle.	{ “A jinrikisha capable of holding one person only.”
<i>Ni-nin-nori no kuruma.</i> Two-person-ride 's vehicle.	{ “A jinrikisha capable of holding two persons.”
<i>Ni-tō-biki no basha.</i> Two-head-pull 's carriage.	{ “A carriage with two horses.”

*Cha wo ip-pai.*  
Tea (accus.) one-cupful.

{ [Bring me] a cup of  
tea.

*Mukō san-gen, ryō-donari.*  
Opposite three-eaves, both-next-door.

{ "The three houses  
opposite and the one on  
either side."

*Kochira wa hachi-jō, tsugi no*  
Here as-for eight-mat; next of  
*ma wa jū-ni-jō. Sono*  
space as-for, twelve-mat. That  
*hoka, jū-jō ni, roku-jō ni,*  
besides, ten-mat and, six-mat and,  
*yo-jō-han mo gozaimasū.*  
four-mat-half also (there) are.

{ "This room has eight  
mats, the next twelve.  
Besides these, there is  
one of ten mats, one of  
six, and one of four and  
a half."

*Gogo no san-ji goro ni*  
Noon-after of three-hour about at  
*deru kara, sore made ni*  
go-out because, that till in,  
*ni nim-biki no jinriki ichi-dai*  
two-person-pull of jinrikisha one-stand  
*shitaku sasete oite*  
preparation causing-to-do placing  
*kudasai.*  
condescend.

{ "I am going out at  
about three o'clock. So  
please see that a jinriki-  
sha with two men is  
ready for me by then."

*Dōgu-ya de byōbu is-sō to,*  
Utensil-house at, screen one-pair and,  
*kakemono ni-fuku katte*  
hanging-scroll two-border having-bought  
*oita kara, kozukai wo tori*  
placed because, coolie (accus.) fetch  
*ni yatte kudasai.*  
to sending condescend.

{ "Please send a coolie  
to fetch a pair of screens  
and two kakemonos, which  
I have just purchased at  
the curio-dealer's."

¶ 161. It will be noticed that all the examples hitherto given of auxiliary numerals are Chinese.\* The auxiliary numerals of native Japanese origin are far less numerous. The only ones worth mentioning here are :—

\* *Wa* (p. 110) indeed is Japanese. But we have classed it under the Chinese auxiliary numerals, because it is always used in conjunction with the Chinese numerals *ichi, ni*, etc.

(*hito*-) *hashira*, “a post ;” for Shintō divinities.

„ *kabu*, “a stump ;” for shrubs, plants, and (business) shares.

(*hito*-) *kumi*, “a company ;” for sets of things or persons, such as toys consisting of more than one part, tea-sets, nests of boxes that fit into each other, pairs of gloves, parties of tourists, etc.

(*hito*-) *ma*, “space ;” for rooms.

„ *mune*, “the ridge of a roof ;” for houses and any groups of buildings included under one roof.

(*hito*-) *soroi*, “a match ;” for sets of things of like nature, such as suits of clothes.

(*hito*-) *suji*, “a line ;” for towels and for rope-like things.

„ *tomai*, “a hut thatched with matting ;” for godowns.

The native auxiliary numerals take the Japanese numerals before them up to “ten” inclusive, thus : *fūta-kumi*, *mi-ma*, *mu-tomai*. After “ten” they perforce take the Chinese numerals (conf. ¶ 154), thus : *jū-ni-kumi*, *ni-jū-ma*, *shi-jū-hachi-tomai*. No euphonic changes take place.

*N. B.* Things having no special auxiliary numeral appropriate to them are counted by means of the native Japanese numerals *hitotsu*, *fūtatsu*, etc. ; thus *tamago hitotsu* “one egg ;” *momo tō bakari*, “about ten peaches.” Even things provided with a special auxiliary numeral sometimes replace the latter by *hitotsu*, *fūtatsu*, etc., in slipshod talk. Purists, too, sometimes employ bookish auxiliary numerals now scarcely intelligible to the uneducated, as *kagami ichi-men*, “one mirror” (lit. mirror one surface), *isu ik-kyaku*, “one chair” (lit. chair one leg), where ordinary speakers would simply say *kagami hitotsu*, *isu hitotsu*.

¶ 162. In Classical Japanese, human beings are counted by means of the native numerals, with the unexplained suffix *tari* attached. Of these words the Colloquial language has retained only the following :

*hitori* (for *hito-tari*), "one person ;"  
*futari* (for *futa-tari*), "two persons ;"  
*yottari* (for *yo-tari*), "four persons ;"

which are used concurrently with, but oftener than, their Chinese synonyms *ichi-nin*, *ni-nin* and *yo-nin*.\*

¶ 163. Questions respecting number and quantity are asked by means of the word *iku*, which is, however, not used alone, but always in combination, thus :

*iku-ra* ♪ how much?, *lit.* "about how much?", *ra* being the particle of vagueness already mentioned on pp. 29—30 as helping to form certain plurals ;

*iku-tabi* ♪ "how often?"

*iku-tsu* ♪ "how many?"

*iku-nin* ♪ }  
*iku-tari* ♪ } ,, ,, (said of human beings) ;

*iku-mai* ♪ ,, ,, (said of flat things) ;

*iku-hon* ♪ ,, ,, (said of cylindrical things) ;

and so on with all the auxiliary numerals, no phonetic changes taking place in the latter.

¶ 164. *Iku* may be replaced by *nani*, usually shortened to *nan* in such contexts. *Nani*, though itself Japanese, is chiefly found before words of Chinese origin, thus :

*nan-ji* ♪ "what o'clock?"

*nan-nen* ♪ "how many years?"

*nan-nin* ♪ "how many persons?"

*nan-ri* ♪ "how many leagues?"

Very often the word *hodo*, "about," is added, thus :

*nan-nen hodo* ♪ *nan-ri hodo* ♪

\* See ¶ 155, p. 106, for the substitution, even before Chinese auxiliary numerals, of Japanese *yo* for Chinese *shi*, "four."



“How much?” is often rendered by *ika-hodo* 何ほど or *dore hodo* どれほど or *dono kurai* どのくらい all really meaning “about how much?”

¶ 165. The following are examples of the use of the Japanese auxiliary numerals and of the interrogative numeral words :

<i>Sakazuki hito-kumi.</i>	“One set of <i>sake</i> -cups.”	
<i>Yōfuku hito-soroi.</i>	“One suit of foreign clothes.”	
<i>Kami fūta-hashira.</i>	“Two Shintō deities.”	
<i>O</i> Honourable	<i>ikū-tari de</i> how-many-people	} “How many are there in your party?”
<i>gozaimasū</i> ぞう are?		
<i>Yottari desū.</i>	“There are four of us.”	
<i>Nan-ji desū</i> ぞう	“What o’clock is it?”	
<i>Iku-tsu gozaimasū</i> ぞう	“How many are there?”	
<i>Iku-hon</i> ぞう	} (The choice of one or other of these Japanese equivalents depends on the nature of the object referred to; see ¶ 159.)	
<i>Iku-mai</i> (etc.) ぞう		
<i>Kono</i> This	<i>tansu wa, ikura</i> cabinet as-for, how-much	} “How much is this cabinet?”
<i>desū</i> ぞう is?		
<i>Kesa</i> This-morning	<i>ake-gata</i> dawn	} “They say that two <i>naga-ya</i> were burnt down and one godown ruined by the fire at dawn this morning.”
<i>kwaji</i> conflagration	<i>de, naga-ya ga</i> by, long-house (nom.)	
<i>fūta-mune</i> two roof-ridges	<i>yakele, dozō</i> having-burnt, godown	}
<i>ga</i> (nom.)	<i>hito-tomai ochita sō</i> one-hut fell appearance	
<i>desū.</i> is.		

N. B. As the auxiliary numeral, so also does the Japanese equivalent of our word “pair” vary with the object to which it is applied. Thus people say

<i>byōbu is-sō,</i>	“a pair of screens.”
<i>hanatate it-tsui,</i>	“ „ „ flower-vases.”
<i>hashi ichi-zen,</i>	“ „ „ chopsticks.”
<i>tori hito-tsugai,</i>	“ „ „ fowls,” etc.

## ORDINAL, FRACTIONAL, ETC., NUMBERS.

¶ 166. What we term ordinal numbers are sometimes marked by suffixing the word *me* ("eye") to the Japanese, or *bamme* (*ban*="number") to the Chinese cardinal numbers; or else the word *dai* ("order") may be prefixed and nothing added, or *dai* may be prefixed and *bamme* added, to the Chinese cardinal numbers. All such forms take the post-position *no*, "of," when preceding a noun, thus:

<i>fütatsu-me,</i>	} "the second."	<i>futsūka-me,</i>	"the second day."
<i>ni-bamme,</i>		<i>ni-do-me,</i>	"the second time."
<i>dai ni</i>		<i>nan-chō-me,</i>	"what ward (of a street)?"
<i>dai ni-bamme,</i>		<i>ni-chō-me,</i>	"the second ward."

*Dai ni-ban*, or simply *ni-ban* also *dai ni-gō*—constantly means "number two;"—similarly in the case of the other numbers.

<i>Nan-gō</i>	<i>no</i>	<i>shitsu</i>	<i>ni</i>	} "What is the number of your room (or cabin)?"
What-number	's	room	in	
<i>irasshaimasū.</i>				
deign-to-be?				

<i>Dai</i>	<i>san-gō</i>	<i>ni</i>	<i>orimasū.</i>	} "I am in number three."
Order	three-number	in	am.	

<i>Iida-machi</i>	<i>roku-chō-me</i>	} "No. 20 of the 6th Ward of Iida Street."
<i>ni-jū-banchi.</i>	( <i>chi</i> ="earth.")	

<i>Kado</i>	<i>kara</i>	<i>san-gen-me.</i>	} "The third house from the corner."
Corner	from,	third-house.	

*N. B.* *Gen* is the *nigori*'ed form of *ken*, the auxiliary numeral for houses (see p. 109).

¶ 167. Notwithstanding the existence of such forms as the above, the Japanese mind has not, properly speaking, a very

clear idea of the distinction between cardinal numbers and ordinal numbers, for which reason the cardinals are often used in an ordinal sense, thus :

*Meiji shi-jū-ichi-nen* (lit. "Meiji 41 year"), "the forty-first year of (the chronological period termed) Meiji," i.e. "A.D. 1908," according to the European reckoning. Similarly *ni-gwatsu* or *ni-getsu* (lit. "two month"), i.e. "February ;" *jū-ichi-nichi* (lit. "eleven day"), i.e. "the eleventh day of the month."

*N. B.* The context generally shows whether the number should be taken as a cardinal or as an ordinal. Sometimes the cardinal numbers are distinguished by the insertion of an auxiliary numeral. Thus "two months" would be not *ni-getsu*, but *ni-ka-getsu*, or, in native Japanese parlance and without any auxiliary numeral, *fūta-tsūki*.

¶ 168. Years are usually counted by what are termed "year-names" (Jap. *nengō*) i.e. periods of irregular length with names arbitrarily chosen. The present period "Meiji" began with the overthrow of the Shōgunate and the restoration of the Mikado to absolute power in 1868. Occasionally of late, years have been counted from the fictitious era of the mythical Emperor Jimmu, who, according to the Japanese history books, was the first human monarch of this empire, and ascended the throne on the 11th February, B. C. 660.

¶ 169. January is called *shō-gwatsu*, lit. "the chief month ;" sometimes also *ichi-getsu*, lit. "one month." (*Gwatsu* is the Go-on, *getsu* the Kan-on pronunciation of the same Chinese character 月, "moon ;" see p. 7 for these technical terms.) The other months are formed by prefixing the Chinese numerals to the word *gwatsu* or *getsu*. Thus the months run as follows :

<i>shō-gwatsu</i> ,	"January,"	<i>shichi-gwatsu</i> ,	"July."
<i>ni-gwatsu</i> ,	"February."	<i>hachi-gwatsu</i> ,	"August."
<i>san-gwatsu</i> ,	"March."	<i>ku-gwatsu</i> ,	"September."
<i>shi-gwatsu</i> ,	"April."	<i>jū-gwatsu</i> ,	"October."
<i>go-gwatsu</i> ,	"May."	<i>jū-ichi-gwatsu</i> ,	"November."
<i>roku-gwatsu</i> ,	"June."	<i>jū-ni-gwatsu</i> ,	"December."

¶ 170. The counting of the days of the month is a medley of native Japanese and imported Chinese parlance. We give the former in ordinary Roman, the latter in Italic type :

<i>ichi-nichi</i> ,	the 1st of	<i>jū-roku-nichi</i> ,	the 16th
<i>tsuitachi</i> ,	the month.	<i>jū-shichi-nichi</i> ,	„ 17th
<i>futsūka</i> ,	the 2nd	<i>jū-hachi-nichi</i> ,	„ 18th
<i>mikka</i> ,	„ 3rd	<i>jū-ku-nichi</i> ,	„ 19th
<i>yokka</i> ,	„ 4th	<i>hatsūka</i> ,	„ 20th
<i>itsūka</i> ,	„ 5th	<i>ni-jū-ichi-nichi</i> ,	„ 21st
<i>muika</i> ,	„ 6th	<i>ni-jū-ni-nichi</i> ,	„ 22nd
<i>nanuka</i> ,	„ 7th	<i>ni-jū-san-nichi</i> ,	„ 23rd
<i>yōka</i> ,	„ 8th	<i>ni-jū-yokka</i> ,	„ 24th
<i>kokonoka</i> ,	„ 9th	<i>ni-jū-go-nichi</i> ,	„ 25th
<i>tōka</i> ,	„ 10th	<i>ni-jū-roku-nichi</i> ,	„ 26th
<i>jū-ichi-nichi</i> ,	„ 11th	<i>ni-jū-shichi-nichi</i> ,	„ 27th
<i>jū-ni-nichi</i> ,	„ 12th	<i>ni-jū-hachi-nichi</i> ,	„ 28th
<i>jū-san-nichi</i> ,	„ 13th	<i>ni-jū-ku-nichi</i> ,	„ 29th
<i>jū-yokka</i> ,	„ 14th	<i>san-jū-nichi</i> ,	„ 30th
<i>jū-go-nichi</i> ,	„ 15th	<i>san-jū-ichi-nichi</i> ,	„ 31st

*misoka*, "the last day of the month"

(whether the 30th or 31st).

*ō-misoka*, "the last day of the year."

*N. B.* The word *misoka* is tending to pass out of educated usage.

¶ 171. The above forms, which are really cardinals, serve likewise for such expressions as "two days," "twelve days,"

"twenty days," etc. But *tsuitachi* cannot be used in the sense of "one day," because it is derived from *tsuki tachi*, "the moon rising," i.e. "the first day of the moon." "One day" is therefore always *ichi-nichi*. Neither can *misoka* be used in the sense of "thirty days" or "thirty-one days," notwithstanding the fact that "thirty (*miso*) days (*ka*)" is its etymological meaning in archaic Japanese.

¶ 172. Hours are counted by prefixing the Chinese numerals to the Chinese word *ji*, "time," "hour," thus :

<i>ichi-ji</i> ,	"one o'clock."
<i>yo-ji jū-go-fun</i> ,	"a quarter (lit. fifteen minutes) past four."
<i>jū-ichi-ji han</i> ,	"half-past eleven."
<i>jū-ichi-ji shi-jū-go-fun</i> ,	} "eleven forty-five." } "a quarter to twelve."
<i>jū-ni-ji jū-go-fun mae</i> ,	
<i>han-ji-kan</i> ,	"half-an-hour." ( <i>kan</i> = "interval.")
<i>ichi-ji kan han</i> ,	"an hour and a half."

¶ 173. "Half," as just instanced, is *han*, or, when used substantively, *hambun* (lit. "half part").

*N. B.* The word *hambun* is used idiomatically in such expressions as *kazari hambun*, "half (i.e. partly) as an ornament,"—said, for instance, of the charm-bags worn by children; *omoshiro hambun*, "half in fun," where the ordinary rules of Japanese construction would lead one to expect to see *hambun* placed first instead of second. In all such instances the stress lies on the word *hambun*.

Other fractional and multiplicative numbers are expressed, as in the following examples, by means of the words *bun* "part" and *bai*, "double :"

<i>sam-bun no ichi</i> ,	"one-third."
<i>sam-bun no ni</i> ,	"two-thirds."
<i>shi-bun no ichi</i> ,	"a quarter."



<i>shi-bun no san,</i>	"three-quarters."
<i>jū-roku-bun no ichi,</i>	"one-sixteenth."
<i>jū-bun no san,</i>	"three-tenths."
<i>bai</i> or <i>ni-bai,</i>	"double," "twice as much."
<i>sam-bai,</i>	"treble," "three times as much."

*N. B.* Dropping the *n* of *bun* and at the same time the postposition *no*, one may also say *sam-bu ichi*, *sam-bu ni*, etc. Such an expression as *ni-bu*, lit. "two parts," may mean either "two tenths" or "two hundredths" (i.e. "two per cent"), etc.

¶ 174. Note also the following miscellaneous locutions :

<i>ni-do,</i>	"twice."	<i>san-do,</i>	"thrice."
<i>ni-do-me,</i>	{ "the second time."	<i>san-do-me,</i>	{ "the third time."
<i>fūtarī-mae,</i>	{ "portions for two."	<i>san-nin-mae,</i>	{ "portions for three."
<i>ni-wari,</i>	{ "twenty per cent."	<i>san-wari,</i>	{ "thirty per cent."
<i>ni-wari go-bu,</i>	{ "twenty-five per cent."	<i>san-wari go-bu,</i>	{ "thirty-five per cent."
<i>fūtatsu</i> or } <i>ni-mai</i> , etc. }	<i>zutsu</i> , { "two at a time."	<i>mitsu</i> or } <i>sam-mai</i> , etc. }	<i>zutsu</i> , { "three at a time."
<i>dai ni ni,</i>	{ "in the second place," "secondly,"	<i>dai san ni,</i>	{ "in the third place," "thirdly."
<i>fūtatsu mitsu,</i>	"two or three."		
<i>shi-go-nichi,</i>	"four or five days."		
<i>jū-go-roku-nin,</i>	"fifteen or sixteen persons."		
<i>jū ni hak-ku,</i> ten in, eight-nine.	{ "eight or nine out of ten," hence "ten to one," "probably."		
<i>hitotsu oki,</i> one omitting.	{ "every other one, alternate."		
<i>ichi-nichi oki,</i> (famil.)	{ "every other day."		
<i>kaku-jitsu,</i> (elegant)			

## CHAPTER VII.

### *The Adjective.*

---

#### PRIMARY INFLECTIONS.

¶ 175. The salient points of the primary inflections of adjectives in the Tōkyō Colloquial may be compendiously described as follows :—

I. Adjectives have a form in *i*, which is both attributive and predicative, that is to say, which may be used either prefixed to a noun, or else at the end of a sentence with the English verb “to be” understood, thus :

*Takai yama*, “A high mountain.”

*Yama ga takai*, “The mountain is high.”

*Samui kaze*, “A cold wind.”

*Kaze ga samui*, “The wind is cold.”

*N. B.* *Ga* must not be mistaken for the equivalent of the English word “is.” It is a postposition serving approximately to denote the nominative case. (See p. 66.)

II. Adjectives have a form in *ō* or *ū*, which is used instead of the form in *i* when *gozaimasū*, the polite verb for “to be,” is expressed. Thus :

*Yama ga takō gozaimasū*. “The mountain is high.”

*Kaze ga samū gozaimashō*. “The wind is probably cold.”

III. Adjectives have a form in *ku*, which is used when a verb other than *gozaimasū* follows, and which often, though not always, corresponds to an English adverb in “ly ;” thus :

*Yama ga takaku miemasu.* { “The mountain looks  
Mountain (*nom.*) high looks. { high.”

*Hayaku kite kudasai.* { “Please come quickly.”  
Quickly coming condescend. {

¶ 176. But in order to attain to a full and satisfactory intelligence even of these Colloquial forms, it is necessary to dig deeper, and to see how matters stand in the Classical language, from which the Colloquial forms are still in the act of being evolved. Observe at the outset that the inflections of Japanese adjectives have no reference whatever to such European grammatical categories as number, gender, or the degrees of comparison. Their object is partly to distinguish the attributive from the predicative relation, partly to distinguish the end of a mere clause from the end of a complete sentence.

¶ 177. The Classical termination of adjectives when used attributively is *ki*. Their termination when used predicatively at the end of a sentence is *shi*. Hence this latter is technically called the “conclusive form,” thus :

## ATTRIBUTIVE.

## CONCLUSIVE.

*Takaki yama,* “A high { *Yama takashi,* “The moun-  
mountain.” { tain is high.”

*Samuki kaze,* “A cold { *Kaze samushi,* “The wind  
wind.” { is cold.

¶ 178. It is from these two Classical forms in *ki* and *shi* that the single Colloquial form in *i* has originated, by the dropping of the distinctive consonants *k* and *sh*.

In set speeches and in the conversation of pedantic speakers, the “attributive form” in *ki* may still not infrequently be heard. It is employed exclusively in the case of the words *gotoki*, “like,” “similar,” and *beki*, a sort of verbal adjective

corresponding to our termination “... ble,” or to our auxiliary verbs “ought” or “should,” thus: *shinzu-beki*, “credible,” “ought to be believed;” *osorubeki*, “terrible.” (Conf. ¶ 192.)

*N. B.* The corresponding conclusive form *beshi* is no longer employed by educated speakers; but the *bei* perpetually heard at the end of sentences from the lips of the lowest classes in Eastern and Northern Japan, and signifying “shall,” “will,” “must,” is a corruption of it. For instance, *Sō dam-bei*, “That is probably so,” “No doubt you are right,” represents an older *Sō de aru-beshi*, and is equivalent to the standard Colloquial *Sō de gozaimashō*.

¶ 179. The “conclusive form” in *shi* is still used in the words *nashi*, “non-existent,” “is not,” and *yoshi*, “good,” concurrently with the commoner forms *nai* and *yoi*, thus:

<i>Nami</i> <sup>1</sup> <i>mo</i> <sup>2</sup> <i>nashi</i> . <sup>3</sup>	(elegant)	{ “Everything <sup>1,2</sup> (is) non-existent <sup>3</sup> ,” i.e. “There is nothing.”
<i>Nanmi mo nai.</i>	(familiar)	

*Yoshi, yoshi!* “All right!”

It is also still to be heard in such emphatic locutions as

<i>Samusa wa samushi.</i>	{ “It <i>is</i> cold,” or, “It <i>was</i> cold,” or, “It is cold with a vengeance.”
Coldness as-for, (it is) cold	

*Kurasa wa kurashi.* “It is dark,” etc.

¶ 180. The third Classical termination of adjectives is *ku*. It corresponds to the indefinite form of verbs (conf. ¶ 278 and ¶ 425), and its original function is that of predicate at the end of every clause of a sentence excepting the last, which alone takes the conclusive termination *shi*. Thus:

<i>Yama takaku, kikō samuku,</i> <i>jinka sūkunashi.</i>	{ “The mountains (of a certain country) are high, the climate is cold, and the human dwellings there are few.”

This construction is now rarely heard except in set speeches, genuine Colloquial usage preferring either to end each clause by the form in *i* (sometimes followed by the expletive *shi*, as in the last example but two on p. 127), or, oftener still, to turn the sentence some other way, thus :

<i>Taiyō wa ōkii, atsui, akarui</i>	} “The sun is a
Sun as-for, big, hot, light	
<i>tama de, sono gururi wo</i>	
ball being, its around(accum.)	
<i>yūsei to iu sekai</i>	
planets that(they) say worlds	
<i>ga mawatte iru.</i>	great, hot, shining
(nom.) circling are.	ball, around which
	circle other worlds
	called planets.”

<i>Ōkii chiisai no arasoi.</i>	} “An argument about
Big small 's dispute.	
	the size (of a thing).”

<i>Shina mo yoroshikereba,</i>	} “The article is a
Article also whereas-is-good,	
<i>nedan mo yasui.</i>	
price also (is) cheap.	
	good and cheap one.

*N. B.* For the conditional (as *yoroshikereba* above) thus used, see ¶ 300. The following example shows it and the *ku* form in harness together :

<i>Chūshaku mo nakereba</i>	} “Truly great were my
Commentary also as-there-is-not,	
<i>jibiki mo naku, kyōshi</i>	
dictionary also not-being, teacher	
<i>mo nai to iu yō na</i>	
also is-not that say manner being	
<i>wake de, jitsu ni go-ri</i>	
reason by, truly five-miles	
<i>muchū de arimashita.</i>	
fog-inside was.	
	perplexities, being, as I was,
	without a commentary, with-
	out a dictionary, and without
	a teacher.

¶ 181. What the Colloquial has retained in full vigour is a secondary use of the form in *ku*, prefixed to verbs ; and it has become rather usual, having regard to this use alone, to call the form in question the “adverbial form,” because the European equivalents of Japanese adjectives in *ku* are often, though not invariably, adverbs, thus :



<i>Omoshiroku kikoemasū</i>	"It sounds amusing."
<i>Osoku kaerimashita.</i>	"I came home late."
<i>Yoku dekita.</i>	"It is well done."
<i>Ōkiku narimashita koto!</i>	"How big he has become!"

*N. B.* For *koto* thus used, see top of p. 38.

<i>Naru-take</i>	<i>hayaku</i>	<i>o</i>	} "Please come as quickly as possible."
As....as possible	quickly,	honourable	
<i>ide nasai.</i>			
exit	deign.		

*N. B.* Just as vulgar speakers often omit the termination "ly" of English adverbs, so also, in familiar Japanese style, and not from the uneducated alone, do we hear such expressions as *osoroshii warui*, "dreadful (ly) bad," where *osoroshiku warui* would better accord with the old traditions of the language.

¶ 182. The verb "to be" is no exception to the rule whereby all verbs must be preceded by the adverbial or indefinite form in *ku*. It is therefore correct to say, for instance :

<i>Ano yama wa takaku gozaimasū.</i>	"That mountain is high."
<i>Kaze ga samuku gozaimashō.</i>	"The wind will probably be cold."

But Colloquial usage prefers to drop the *k* of the termination in such contexts. Moreover, after the *k* has been dropped, a crasis of the remaining vowels of the termination ensues. By this series of changes,

(Stems in <i>a</i> )	<i>takaku</i>	passes through	<i>takau</i>	to	<i>takō</i> .
( " " <i>i</i> )	<i>yoroshiku</i>	"	<i>yoroshiu</i>	"	<i>yoroshii</i> .
( " " <i>o</i> )	<i>shiroku</i>	"	<i>shirou</i>	"	<i>shirō</i> .
( " " <i>u</i> )	<i>samuku</i>	"	<i>samuu</i>	"	<i>samū</i> .

*N. B.* The genuine modern Colloquial possesses no stems ending in *e*. In earlier times, however, and in the semi-Colloquial of certain books we find such series as

<i>shigeku,</i>	<i>shigeu,</i>	<i>shigyō.</i>
<i>beku,</i>	<i>beu,</i>	<i>byō.</i>

Hence it is usual to say :

*Ano yama wa takō gozaimasū ;*

*Kaze ga samū gozaimashō ;* etc.

*N. B.* The Kyōto dialect goes a step further even than that of Tōkyō, and prefers to make use of these abbreviated forms before all verbs whatsoever. The same usage is found in the more or less artificial Colloquial alluded to just above, as sometimes making its way into print.—Foreigners are apt to say *Ano yama wa takai de gozaimasū*, etc. The use of such expressions, though not absolutely forbidden, should be avoided. If addressing an inferior, say *Ano yama wa takai*. If addressing an equal or superior, say *Ano yama wa takō gozaimasū*.

¶ 183. It will be noticed that all the inflections of adjectives are added to a stem which terminates in one of the vowels. This stem is occasionally employed as an independent word. Thus *Aka*, *Kuro*, *Shiro*, “Brownie,” “Blackie,” and “Whitie,” serve as names for dogs. The phrase *naga no toshi tsūki* means “long months and years” (lit. “years and months”). But by far the commonest use of the stem is to form compound words, thus :

*aka-gane*, “copper ;” from *akai*, “red,” and *kane*, “metal.”

*hoso-nagai*, “slender ;” from *hosoi*, “narrow,” and *nagai* “long.”

*kurushi-magire*, “wildness caused by pain ;” from *kurushii*, “painful,” and *magireru*, “to be confused.”

*shiro-kane*, “silver ;” from *shiroi*, “white,” and *kane*, “metal.”

*yasu-domari*, “a cheap lodging ;” from *yasui*, “cheap,” and *tomaru*, “to stay.”

*yo-sugiru*, “to be too good ;” from *yoi*, “good,” and *sugiru*, “to exceed.”

*N. B.* There is a slight difference of signification, or at least of intention, between such expressions as *takai yama*, "a high mountain," and *taka-yama*, "a high-mountain," similar to that which we feel in English between "high land" and "the Highlands," or "a black bird" and "a blackbird." The compound form is more idiomatic, it tends to assume a specific meaning irrespective of the original signification of its constituent parts (e.g. *fūta-go*, "twins," from *fūta*, "two," and *ko*, "child"), and it is that preferred in proper names. Thus there are several places called *Takayama*, but none called *Takai yama*.

¶ 184. From the foregoing remarks, we may proceed to construct a table of the primary inflections of adjectives, as used in ordinary conversation. We take as specimens the adjectives *takai*, "high;" *yoroshii*, "good," *shiroi*, "white;" and *samui*, "cold;" i. e. one for each of the four vowels *a*, *i*, *o*, *u*, with which Japanese adjective stems almost invariably terminate :

	" High."	" Good."	" White."	" Cold."
Stem	<i>taka</i>	<i>yoroshi</i>	<i>shiro</i>	<i>samu</i>
Attribut. }				
Conclus. }	<i>takai</i>	<i>yoroshii</i>	<i>shiroi</i>	<i>samui</i>
Adverbial or }				
Indefinite }	<i>īakaku</i>	<i>yoroshiku</i>	<i>shiroku</i>	<i>samuku</i>
Predic. with }				
verb "to be" }				
expressed }	<i>takō</i>	<i>yoroshiū</i>	<i>shirō</i>	<i>samū</i>

*N. B.* *Onaji*, "same," is irregular, as its attributive (conclusive) form coincides in Colloquial with the stem. The adverbial form *onajiku* is still often heard; but with the verb "to be," more speakers say *onaji de* than *onajiū*.

¶ 185. The following are a few examples of the use of the primary inflections of adjectives :

*O hayō gozaimasū.* "Good morning."  
Honourably early (it) is.

*Yoi o tenki de* } "It is fine weather."  
Good honourable weather  
*gozaimasū.*  
(it) is.

*Zōsa ga nai.* } "There is no difficulty."  
Difficulty (nom.) is-not. (Gozaimasen would be more polite than *nai*.)

*Yakamashii! shabetcha* } "Don't chatter and  
(You) are-noisy! as-for-chattering, make such a row!"  
*ikenai.*  
it-is-no-go.

*Yoku wakarimasen.* } "I don't quite un-  
Well understand-not. derstand."

*Warui no da.* } "It is a bad one."  
Bad one is (For *no*, see ¶ 112.)

*Tsui ni naku narimashita.* } "He is dead at last."  
Finally non-existent has-become.

*Kanjō wo hayaku dōka* } "Please bring the  
Bill (accus.) quickly please bill quickly."  
(*kudasai*). (Said to a hotel-keeper.)  
(condescend).

*Ano wakai kirei na hito.* } "That handsome young  
That young pretty person. fellow."

*Shina mo yoi shi, nedan mo yasui.* } "It is both good and  
Article also (is) good, price also (is) cheap. cheap."

*Takai to yasui to wa,* } "The cheap ones  
Dear and cheap and as-for, do not wear so well as  
*tamochi-kata ga chigau.* } the dear ones."  
durability (nom.) differs.

*Ai-niku no ame.* } "A rainy day coming just when  
Meet-odious of rain. it is not wanted."

*N. B.* Observe the stem-form *niku* with *no* suffixed, here used exceptionally for the attributive form *nikui*. The nickname *Arigata no Kichibei*, in one of the stories in the Practical Part (¶ 451), is a similar case.

## SECONDARY INFLECTIONS.

¶ 186. Besides the primary inflections of adjectives, as set forth above, there is a series of secondary inflections which

¶ 187. TABLE OF THE SECONDARY OR TENSE AND MOOD  
INFLECTIONS OF ADJECTIVES.

CERTAIN PRESENT OR FUTURE	<i>yoroshii</i> ,	is <i>or</i> will be good.	<i>warui</i> ,	is <i>or</i> will be bad.
PROBABLE PRESENT OR FUTURE	<i>yoroshikarō</i> ,	{ probably is <i>or</i> will be good.	<i>warukarō</i> ,	{ probably is <i>or</i> will be bad.
CERTAIN PAST	<i>yoroshikatta</i> ,	was good.	<i>warukatta</i> ,	was bad.
PROBABLE PAST	<i>yoroshikattarō</i> ,	was probably good.	<i>warukattarō</i> ,	was probably bad.
FREQUENTATIVE	<i>yoroshikattari</i> ,	{ being sometimes good.	<i>warukattari</i> ,	{ being sometimes bad.
CONDITIONAL	<i>yoroshikereba</i> ,	if (it) is good.	<i>warukereba</i> ,	if (it) is bad.
PAST CONDITIONAL	<i>yoroshikattara(ba)</i> ,	if(it) had been good.	<i>warukattara(ba)</i> ,	if(it) had been bad.
CONCESSIVE	<i>yoroshikeredo(mo)</i> ,	though (it) is good.	<i>warukeredo(mo)</i> ,	though (it) is bad.
GERUND*	<i>yoroshikute</i> ,	being good.	<i>warukute</i> ,	being bad.
DO. EMPHASISED	<i>yoroshikucha</i> ,	" "	<i>warukucha</i> ,	" "

*N. B.* It is more polite, especially for the first four tenses, to use the form with long *ō* or *ū* and the verb *gozaimasu*, "to be," as explained in pp. 120 and 124—5, thus :

CERTAIN PRESENT OR FUTURE	{ <i>yoroshiū gozaimasū</i> .	<i>warū gozaimasū</i> .
PROBABLE PRESENT OR FUTURE	{ <i>yoroshiū gozaimashō</i> .	<i>warū gozaimashō</i> .
CERTAIN PAST	<i>yoroshiū gozaimashita</i> .	<i>warū gozaimashita</i> .
PROBABLE PAST	<i>yoroshiū gozaimashitarō</i> .	<i>warū gozaimashitarō</i> .

\* Many in Tōkyō say *yoroshikutte*, *warukutte*, with double *t* and an emphasis on *kut*, and similarly in other cases.



are employed to indicate tense and mood. Most of these secondary inflections are obtained by agglutinating parts of the verb *aru*, "to be," to the adverbial or indefinite form in *ku*, euphony producing certain slight changes, as will be seen by comparing the table on the opposite page with the paradigm of the first conjugation, to which *aru* belongs. The use of the various moods and tenses will be found explained in ¶ 273 *et seq.* We have omitted from the table such imperative forms as *yoroshikare*, "be good!" and *warukare*, "be bad!" because they rarely if ever occur in practice, save in a few such idiomatic phrases as *osokare hayakare*, "sooner or later."

¶ 188. One of the most useful adjectives is what is called the "negative adjective" *nai*. Its proper meaning is "non-existent;" but it commonly replaces the negative conjugation of the verb *aru*, "to be," and also sometimes corresponds to our preposition "without." Its inflections are as follows :

Primary.	{	Attributive	<i>nai</i> .	
	{	Conclusive	<i>nai</i> , rarely <i>nashi</i> .	
	{	Adverbial	<i>naku</i> .	
N. B. The contracted form <i>nō</i> is not in common use.				
Secondary.	{	Certain Present or Future	<i>nai</i> ,	{ is not <i>or</i> will not be.
	{	Improbable Present or Future	<i>nakarō</i> ,	{ probably is not <i>or</i> will not be.
	{	Certain Past	<i>nakatta</i> ,	was not.
	{	Improbable Past	<i>nakattarō</i> ,	probably was not.
And so on, through all the forms given in the paradigm of adjectives on p. 128.				

¶ 189. *Nai*, added to the adverbial form of adjectives, serves to form their negative conjugation, thus :

Certain Present or Future	$\left\{ \begin{array}{l} \text{yoroshiku} \\ \text{nai,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{is or will not be} \\ \text{good.} \end{array} \right.$
Improbable Present or (Future	$\left\{ \begin{array}{l} \text{yoroshiku} \\ \text{nakarō,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{probably is not or} \\ \text{will not be good.} \end{array} \right.$
Certain Past	$\left\{ \begin{array}{l} \text{yoroshiku} \\ \text{nakatta,} \end{array} \right.$	$\left\{ \begin{array}{l} \\ \text{was not good.} \end{array} \right.$
Improbable Past	$\left\{ \begin{array}{l} \text{yoroshiku} \\ \text{nakattarō,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{probably was not} \\ \text{good.} \end{array} \right.$

And so on through the other moods and tenses.

*N. B.* In polite parlance, this negative conjugation in *nai* is mostly replaced by one with the verb *gozaimasen*, “not to be,” thus :

Certain Present or Future	$\left\{ \begin{array}{l} \text{yoroshiū gozai-} \\ \text{masen,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{is or will not be} \\ \text{good.} \end{array} \right.$
Improbable Present or Future	$\left\{ \begin{array}{l} \text{yoroshiū gozai-} \\ \text{masūmai,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{probably is not or} \\ \text{will not be good.} \end{array} \right.$

And so on through the other moods and tenses.

*Nai* itself is not susceptible of the negative conjugation. There is no such expression as *naku nai*, “not non-existent.”

*N. B.* Positive adjectives happening to end in *nai*, as, for example, *kitanai*, “dirty,” must not be confounded with adjectives in the negative form. The negative of *kitanai* is *kitanaku nai*, following the paradigm given in the above table. Similarly with *abunai*, “dangerous;” *sūkunai*, “scarce,” etc.

¶ 190.                      EXAMPLES OF THE TENSE AND MOOD  
                                 INFLECTIONS OF ADJECTIVES.

<i>Kō suru to yokatta ga....</i>	$\left\{ \begin{array}{l} \text{“I ought to have done it} \\ \text{Thus do if, was-good although..} \end{array} \right.$	$\left\{ \begin{array}{l} \text{“I ought to have done it} \\ \text{in this way.” (Conf. ¶ 287.)} \end{array} \right.$
<i>Ā! kowakatta!</i> Ah! was-afraid.	$\left\{ \begin{array}{l} \text{“Oh! what a fright I} \\ \text{Ah! was-afraid.} \end{array} \right.$	$\left\{ \begin{array}{l} \text{“Oh! what a fright I} \\ \text{have had!”} \end{array} \right.$
<i>Are ga yokarō</i> “That ( <i>nom.</i> ) will-probably-be-good”	$\left\{ \begin{array}{l} \text{“I think that that one} \\ \text{to omoimasū.} \end{array} \right.$	$\left\{ \begin{array}{l} \text{“I think that that one} \\ \text{will probably do.”} \end{array} \right.$
that ( <i>I</i> ) think. <i>Itakattarō.</i>	$\left\{ \begin{array}{l} \text{“How painful it must} \\ \text{Itakattarō.} \end{array} \right.$	$\left\{ \begin{array}{l} \text{“How painful it must} \\ \text{have been!”} \end{array} \right.$

*Saku-ban, inu ga hoete,* { “ I couldn’t sleep last  
Last-night, dogs (nom.) barking, night, on account of the  
*sōzōshikute neraremasen deshita.* noise the dogs made bark-  
being-noisy, could-not-sleep (it) was. ing.”

*Kono hen wa, hai* { “ It is quite tiresome,  
This neighbourhood as-for, flies the number of flies in this  
*ga ōkūte urusō gozaimasū.* neighbourhood.”  
(nom.) being-many, tiresome is.

*Go tsugō ga o* {  
August convenience (nom.) honourably  
*warukereba,* o *yoshi* { “ Please don’t do it, if  
if-is-bad, honourably cease it is inconvenient to you.”  
*nasaimashī.*  
condescend.

*Kono goro no tenki wa,* { “ The weather is so  
This period ’s weather as-for, changeable just now, that  
*yokattari warukattari* one can’t rely upon it.”  
being-sometimes-good being-sometimes-bad  
*shīte, ate ni narimasen.*  
doing, reliance to becomes-not.

*Tonto mo muzukashiku nai.* } “ It is not in the least  
Trifle even difficult is-not. difficult.”

*Muzukashiku nakereba, yatte* {  
Difficult if-is-not, sending “ If it is not difficult, I  
*mimashō.* (Conf. ¶ 296.) will try my hand at it.”  
will-see.

*Nakucha naranai mono.* } “ A thing one cannot do  
As-for-not-being, becomes-not thing. without.”

*Tenka ni nai bijin.* { “ The greatest beauty in  
Empire in, non-existent belle. the land.”  
(More lit. “A belle with  
whom there is none to compare  
beneath [*ka*] the sky [*ten*].”)

COMPOUND AND DERIVATIVE ADJECTIVES.

¶ 191. Compound adjectives are numerous, and offer no difficulty. They sometimes consist of two adjectives, more frequently of a noun or verb followed by an adjective, thus :

*usu-akai*, "light red," "pink;" from *usui*, "thin,"  
"light-coloured," and *akai*, "red."

*usu-gurai*, "dusk," "almost dark;" from *usui*, "light-coloured," and *kurai*, "dark."

*kokoro-yasui*, "intimate;" from *kokoro*, "heart," and  
*yasui*, "easy."

*yondokoro-nai*, "unavoidable;" from *yoru*, "to rely,"  
*tokoro*, "place," and *nai*, the negative adjective.

*kiki-gurushii*, "ugly (to hear);" from *kiku*, "to hear,"  
and *kurushii*, "painful."

*mi-gurushii*, "ugly (to look at);" from *miru*, "to see,"  
and *kurushii*, "painful."

*wakari-nikui*, "difficult (to understand);" from *wakaru*,  
"to understand," and *nikui*, "odious."

*wakari-yasui*, "easy (to understand);" from *wakaru*, "to  
understand," and *yasui*, "easy."

¶ 192. There are various classes of derivative adjectives. Of these the chief are :—

1. Those in *beki*, corresponding to our phrases with "must" or "should," or to our adjective in "...ble," and already noticed on pp. 121-2 as being now used only in attributive constructions. It is to verbs that *beki* is suffixed, —in the first conjugation to the present tense, as *aru-beki*, "should be," "necessary;" in the second and third conjugations to the indefinite form, as *tabe-beki*, "eatable;" *deki-beki*, "possible;" not *taberu-beki*, *dekiru-beki*. In the Written Language, *beki* is suffixed to what is termed the "conclusive form" of the present tense of the second and third conjugations, i.e. a short form ending in *u* without a following *ru*, thus: *tabu-beki*, (*i*)*deku-beki*; and this use may still sometimes be heard in the Colloquial. A like rule

obtains in the case of the irregular verbs *kuru* and *suru*, which always make *ku-beki* and *su-beki*. The verb *miru* is peculiar, making either *miru-beki* or *mi-beki*.

*Su-beki koto.*

Do-must thing.

“A thing to be done.”

*Shinzu-beki koto.*

Believe-must thing.

“A credible thing.”

<i>Kono</i>	<i>hen</i>	<i>ni</i>	<i>miru-</i>	} “Are there no places worth going to see in this neighbourhood?”
This	neighbourhood	in,	see-	
<i>beki tokoro wa gozaimasen ka?</i>				
should places as-for	are-not	?		

<i>Omae</i>	<i>no</i>	<i>kamau-beki</i>	<i>koto</i>	} “It is none of your business.”
You	of	meddle-should	thing	
<i>de nai.</i>	(familiar)			
is-not.				

<i>Kore</i>	<i>wa</i>	<i>mukō</i>	<i>ye</i>	<i>yaru-</i>	} “This is a thing which must be sent there.”
This	as-for,	opposite	to	send-	
<i>beki mono desū.</i>					
must	thing	is.			

N. B. Observe how our English passive idioms are replaced by active idioms in Japanese, following a general tendency of the language commented on in ¶¶ 81—82, ¶ 427, and ¶ 439.

¶ 193. II. The so-called “desiderative adjectives” in *tai*, as *tabetai*, “desirous of eating,” “hungry;” *ikitai*, “desirous of going.” These will be treated of when we come to speak of the verb, ¶ 242 and ¶ 285.

¶ 194. III. A noticeable class of derivative adjectives is formed by agglutinating to nouns the termination *rashii*, which corresponds to the English terminations “ish” and “ly,” and occasionally to some such phrase as “said to be,” or “I think,” thus :

<i>baka-rashii</i> ,	“foolish;”	from <i>baka</i> ,	“a fool.”
<i>kodomo-rashii</i> ,	“childish;”	from <i>kodomo</i> ,	“children.”



<i>jōzu-rashu</i> ,	{ “said to be skilful ;” }	from <i>jōzu</i> , “skilful.”
<i>konnichi-rashii</i> ,	{ “to-day, believe ;” I }	from <i>konnichi</i> , “to-day.”

A much smaller class is obtained by reduplicating an adjective stem and agglutinating the suffix *shii*, thus : *ara-arashii*, “rude and rough ;” *tō-dōshii*, “lengthy ;” *uto-utoshii*, “cold” (metaph.), “estranged.”

¶ 195. It may be well to notice, in connection with these classes of derivative adjectives, two classes of verbs derived from adjectives. One of these is obtained by suffixing to the stem the suffix *garu*, a contraction of *ge aru*,—*ge* or *ke* (氣) being an old word signifying “spirit,” “air.” When added to the desiderative adjective in *tai*, the resulting compound suffix is *tagaru* :—

*kowagaru*, “to think fearful ;” i.e. “to be frightened,”  
from *kowai*, “fearful.”

*mezurashigaru*, “to think strange ;” from *mezurashii*,  
“strange.”

*ikitagaru*, “to want to go ;” from *ikitai*, “wanting to  
go,”—itself the desiderative adjective of *iku*, “to go.”

*N. B.* Observe that *garu* occasionally serves to verbalise nouns, thus : *zannengar*, “to regret,” from *zannen*, “regret ;” *iyagaru*, “to dislike,” from *iya*, “nay !” “repugnance.” Also that the termination *tagaru* often means “to be apt to.....” rather than “to want to.....”

Of the second class of adjective-verbs the following specimens will give an idea :

*hiomeru*, “to spread” (trans) ; *hiomaru*, “to spread”  
(intrans.), from *hiroi*, “wide.”

*maromeru*, “to make round,” from *marui*, “round.”

*N. B.* Both these classes of verbs are, like verbs in general, susceptible of the passive and causative forms (conf. Chap. IX), thus

*Mezurashigarareru*, "to be thought strange," "to be lionised."

*Urayamashigarareru*, "to be regarded with envy," from *urayama-shigaru*, "to regard with envy," itself derived from *urayamashii* "enviable."

*Ureshigaraseru*, "to cause to feel joyful," i.e. "to make happy;" from *ureshigaru*, "to feel joyful," itself derived from *ureshi*, "joyful."

*Hiromesaseru*, "to cause to spread."

## QUASI-ADJECTIVES.

¶ 196. There are large numbers of words in common use, such as *nama*, "raw;" *shizuka*, "quiet;" *yaseta*, "thin;" *koraerarenai*, "unendurable," which at first sight appear to be adjectives, and which must be translated into English by adjectives, but which are not true adjectives in Japanese, either as regards origin or grammatical treatment. Some of them are nouns, some are verbs, some are phrases formed from various parts of speech. They may be best understood by being classed under the following five headings:—

¶ 197. I. Nouns followed by *no*; as *Amerika no*, "of America," i.e. "American." Such are:

*gwaikoku*, "foreign countries;" *gwaikoku no*, "foreign."

*kin*, "gold;" *kin no*, "golden."

*konaida*, "a short while ago;" *konaida no*, "recent."

II. Nouns followed by *na*,\* a corruption of the Classical

---

\* It has been stated in ¶ 112 (p. 78) that the postposition *no* often assumes the signification of the English word "one" or "ones," used substantively. Thus from the adjective *nagai* "long," one can form the phrase *nagai no*, "a long one," and similarly from such quasi-adjectives as *shōjiki* and *kirei* one can form the phrases *shōjiki na no*, "an honest one;" *kirei na no*, "a pretty one," etc. This idiom must not be confounded with another nearly alike in sound containing the word *nan*, which it is difficult to explain in English except by the help of examples, and whose origin is obscure. The following sentences containing it may be taken as representative of its use:

verb *naru*, “to be” (not to be confounded with *naru*, “to become”); as *shōjiki na*, lit. “honesty being,” i.e. “honest.” Such are :

<i>mendō</i> , “a bother ;”	<i>mendō na</i> , “bothersome.”
<i>muda</i> , “uselessness ;”	<i>muda na</i> , “useless.”
<i>rambō</i> , “disorderly	<i>rambō na</i> , “disorderly.”
conduct ;”	

*shizuka*, “quiet” (subst.); *shizuka na*, “quiet” (adj.).

*N. B.* *No* mostly follows concrete nouns, *na* abstract nouns. Indeed the same noun will take *no* or *na*, according as it is viewed from the concrete or the abstract point of view. For instance, *baka no hanashi* means “a fool’s story,” “the story of a fool,” whereas *baka na hanashi* means “a foolish story.” Very fine-

*Kore deshō ka?—Ā! sore nan desū.* } “Is this it?—Ah! yes ;  
that is it.”

*Ano otoko wa, dōmo akip- poi.—Sō sa! Mezurashii koto ga sūki nan da kara.* } “He is a very fickle fellow.—Yes indeed, because he is always hankering after something new and striking.”

*Taiyō wa asa dete, maiban hikkomu no ga atarimae da to taitēi wa omotte imasu ga,—jitsu wa, asa taiyō ga deru no de wa nakūte, taiyō no deru no ga asa nan desū.* } “Most people suppose it to be the natural order of things for the sun to rise in the morning and to retire in the evening. But the truth is not that the sun rises *in* the morning, but that the sun’s rising *is* the morning.”

Of the various authorities, both Japanese and foreign, whom the present writer has consulted on the subject of this idiom, some pronounce it to be “relative,” others “relative, elliptical, and reflective(!).” Some say that it is a corruption of *naru*, “to be.” Others would trace it back to the word *nani*? “what?” used as a kind of expletive indicating vagueness, like “thingummy” or “what-d’ye-call ’em” in vulgar English. Others again assert that the phrase means nothing at all. We ourselves incline to see in it a survival of the Classical particle *nan* (archaic *na mo*), which served to emphasise the word to which it was suffixed. Observe, however, that whereas Classical *nan* may occur before any verb, this Colloquial *nan* survives only before the verb “to be,” as in all three examples given above.

drawn distinctions are sometimes produced in this way. Thus *marui kao no hito* means "a man with a round face," the concrete idea of "face" being here prominent. But *maru-gao na hito* means "a round-faced man," the abstract quality of round-facedness being uppermost in the speaker's mind. This particular phrase might be turned in yet a third way, viz. *kao no marui hito*, "a man round of face." Such idioms as this last are dealt with in ¶ 202. In some few cases *no* and *na* may be used almost indiscriminately. Thus we may say *mugaku no hito* or *mugaku na hito* equally well. But *na* is more common.

¶ 198. To the class formed by means of *na* belongs a numerous body of words obtained by adding *sō*, "appearance," to the stem of adjectives proper or to the indefinite form of verbs, thus :

*omoshiroi*, "amusing ;" *omoshirosō na*, "likely to be amusing," "amusing-looking."

*ūmai*, "nice to eat ;" *ūmasō na*, "appetising."

*furu*, "to rain ;" *fūrisō na*, "likely to rain."

*kikoeru*, "to be audible ;" *kikoesō na*, "audible, one would suppose."

The forms *yosasō na*, "apparently good," and *nasasō na*, "not likely to exist," are derived irregularly from the adjectives *yoi*, "good," and *nai*, "non-existent," by the insertion of an epenthetic syllable *sa*. Compounds of *nai*, such as *tsumaranai*, "worth nothing," "trifling," may either follow *nai* in this its irregularity, or else be made to conform to the rule affecting adjectives in general, thus : *tsumaranasasō na* or *tsumaranasō na*, "looking worth nothing," "trifling-looking."

¶ 199. Sometimes words of the above two classes may be compounded with the following noun, instead of being divided from it by *no* or *na*, for instance :

*kara na* (or *no*) *hako*, or *kara-bako*, "an empty box."

*kin no tokei*, „ *kin-dokei*, "a gold(en) watch."

Sometimes, again, a word may be treated indifferently either as a true adjective or as a quasi-adjective of class II, for instance :

<i>chiisai,</i>	or <i>chiisa na,</i>	“small.”
<i>ōkii,</i>	„ <i>ōki na,</i>	“big.”
<i>yawarakai,</i>	„ <i>yawaraka na,</i>	“soft.”

¶ 200. The forms of classes I and II given above are the attributive forms. When the quasi-adjectives of classes I and II are used predicatively at the end of a clause (conf. ¶ 180), *no* or *na* is replaced by *de*, “being,” which thus corresponds to the termination *ku* of adjectives proper. When they are used predicatively at the end of a sentence (conf. ¶ 177), *no* or *na* is replaced by any tense of the verb “to be,” such as *da* (familiar), *desū* (polite), *de gozaimasū* (very polite). The word *de* in such contexts has been treated of at some length in ¶ 88, pp. 62—64, which the student should carefully read over.

¶ 201. The following examples will show the use of these various forms of the quasi-adjectives of classes I and II :—

<i>Igirisu no o kata.</i> }	“An English gentleman.”
England 's honourable side.	
<i>Gin no ga hoshiū gozaimasū.</i> }	“I want a silver one.”
Silver one of desirous am.	
<i>Okashi na</i> }	“A funny story.”
<i>Okashii</i> } <i>hanashi</i>	
<i>Kekkō na o shina</i> }	“It is a splendid thing.”
Splendid honourable article	
<i>de gozaimasū.</i>	(Said in thanking one for a gift.)
(it) is.	
<i>Fūshigi ni yume wo</i> }	“I had a strange dream.”
Strange dream (accus.)	
<i>mimashita.</i>	
saw.	



*Fūshigi da.* (familiar) }  
 „ *desū.* (polite) } “ It is strange.”

*Rikō na inu desū.* }  
 Clever dog is. } “ It is an intelligent dog.”

*Kono inu wa, rikō desū.* }  
 This dog as-for, clever is. } “ This dog is intelligent.”

*Ano hito wa, shōjiki* }  
 That person as-for, honest }  
*de, yoku hatarakimasū.* } “ He is honest, and he  
 being well works. } works hard.”

*Amari somatsu de, shitsurei* }  
 Too coarse being, rude }  
*desū.* } “ It is quite rude of me  
 (it) is. } to offer you so trifling a  
 (Said in depreciating a gift made  
 by oneself.)

*Are hodo yonda no ni,* }  
 That amount called whereas, }  
*kikoesō na mon(o) da.* } “ One would think he  
 likely-to-be audible thing is. } would hear, after being  
 called so often.”

*Yosasō na hito deshita.* }  
 Apparently-good person was. } “ He seemed a good  
 fellow.”

¶ 202. III. Phrases composed of nouns (including indefinite verbal forms used as nouns) followed by *no*, “of,” and an adjective proper, as *genki<sup>1</sup> no<sup>2</sup> yoi<sup>3</sup>*, lit. good<sup>3</sup> of<sup>2</sup> spirits<sup>1</sup>, i.e. “spirited,” “lively.” Such are :

*me<sup>1</sup> no<sup>2</sup> chikai<sup>3</sup>,* “near<sup>3</sup> of<sup>2</sup> eye<sup>1</sup>,” i.e. “short-sighted.”  
*mimi no tōi,* “far of ear,” „ “hard of hearing.”  
*wakari no hayai,* “quick of understanding,” i.e. “sharp-witted.”

¶ 203. Great numbers of quasi-adjectives belonging to this Class III are formed by means of the words *yoi*, “good” (often corrupted by the Tōkyō people to *ii*), *warui*, “bad,” and *nai*, the negative adjective. Such are :

*benri no yoi*, “good of convenience,” i.e. “convenient.”  
*benri no warui*, “bad of convenience,” „ “inconvenient.”  
*shī-kata no nai*, “no way to do,” „ “unavoidable.”

Such quasi-adjectives in *nai* as that last instanced correspond to English adjectives with the prefix “un” or “in,” or with the suffix “less,” as *tsumi no nai*, “innocent ;” *kagiri no nai*, “unbounded.”

¶ 204. The above examples are all attributive in form. When the quasi-adjectives of class III are used predicatively, the postposition *no* changes to *ga* ; thus :

*Mimi ga tōi*. “He is hard of hearing.”  
*Shī-kata ga nai*. “There is no help for it.”  
*Ano ko wa, wakari ga hayai*. “That child is sharp.”

These examples are in the style used between intimates. It is always more polite to add the word *gozaimasū*, except when addressing an inferior. Of course with *gozaimasū* the *i* form of the adjective is exchanged for that with the long final vowel (see pp. 120 and 124). Thus the preceding examples would, in more polite parlance, become :

*Mimi ga tō gozaimasū*.  
*Shī-kata ga gozaimasen* (*nō gozaimasū* is not used).  
*Ano ko wa, wakari ga hayō gozaimasū*.

¶ 205. IV. Various tenses of verbs ; also phrases formed from such verbs, as :

<i>mieru</i> ,	“to appear ;”	hence “visible.”
<i>fūtotta</i> ,	“has become fat ;”	„ “fat.”
<i>dekinai</i> ,	{ “forthcomes not ;” “cannot ;” }	„ “impossible.”
<i>yomeru</i> ,	“reads ;” (intrans.)	„ “legible.”
<i>shireta</i> ,	“was knowable ;”	„ “self-evident.”

<i>nakereba</i> <sup>1</sup> <i>na-</i>	{ “won’t-do <sup>2</sup> if-there-is-”	hence “indispens-
<i>ranai</i> <sup>2</sup> ,	{ not <sup>1</sup> ;”	able.”
<i>tame</i> <sup>1</sup> <i>ni</i> <sup>2</sup> <i>na-</i>	“becomes <sup>3</sup> to <sup>2</sup> sake <sup>1</sup> ;”	„ “beneficial.”
<i>ru</i> <sup>3</sup> .		
<i>ki</i> <sup>1</sup> <i>ni</i> <sup>2</sup> <i>iru</i> <sup>3</sup> ,	“enters <sup>3</sup> to <sup>2</sup> spirit <sup>1</sup> ;”	„ “agreeable.”
<i>ki ni iranai</i> ,	“enters-not to spirit;”	„ “distasteful.”
<i>ki</i> <sup>1</sup> <i>no</i> <sup>2</sup> <i>kiita</i> <sup>3</sup> ,	“was-efficacious <sup>3</sup> of <sup>2</sup>	
	spirit <sup>1</sup> ;”	„ “quick-witted.”
<i>tsumi</i> <sup>1</sup> <i>no</i> <sup>2</sup> <i>aru</i> <sup>3</sup> ,	“is <sup>3</sup> of <sup>2</sup> guilt <sup>1</sup> ;”	„ “guilty.”
<i>enryo</i> <sup>1</sup> <i>suru</i> <sup>2</sup> ,	“does <sup>2</sup> diffidence <sup>1</sup> ;”	„ “diffident.”
<i>tai</i> <sup>1</sup> <i>shita</i> <sup>2</sup> ,	“did <sup>2</sup> great <sup>1</sup> ;”	„ “important.”
<i>choito</i> <sup>1</sup> <i>shita</i> <sup>2</sup>	“did <sup>2</sup> slightly <sup>1</sup> ;”	„ “slight.”
<i>gaten</i> <sup>1</sup> <i>no</i> <sup>2</sup>	{ “goes-not <sup>3</sup> of <sup>2</sup> com-	“incomprehen-
<i>ikan</i> <sup>3</sup>	{ prehension <sup>1</sup> ;”	sible.”

¶ 206. The above are the attributive forms. Most of them serve also to express the predicative relation at the end of a sentence. Observe, however, that *no* must then be replaced by *ga*, and the simple past tense in *ta* by the continuative present tense in . . . *te iru* (¶ 294), thus :

<i>Ano</i>	<i>ojiisan</i>	<i>wa</i> ,	{	“That old gentleman is
That	old-gentleman	as-for,		
<i>fūtotte</i>	<i>iru.</i>			
fat	is.			fat.”
<i>Ano</i>	<i>jochū</i>	<i>wa</i> ,	{	“That maid-servant is
That	maid	as-for,		
<i>ga</i>	<i>kiite</i>	<i>iru.</i>		
(nom.) being-efficacious	is.			quick-witted.”

Of course the simple verb may in all cases be replaced by the polite inflection in *masū*. It is almost always so replaced in predicative constructions, except when an inferior is addressed. Thus the above examples would become in ordinary polite parlance :

*Ano ojiisan wa, fūtotte imasū* (or *orimasū*).

*Ano jochū wa, ki ga kiite imasū* (or *orimasū*).

*N. B.* Quasi-adjectives of Class IV ending in *shīta*, as *tai shīta*, *choito shīta*, are never used predicatively.

¶ 207. When employed predicatively at the end, not of a sentence but of a *clause*, most of the words of this Class IV turn into gerunds, thus : *miete*, *fūtotte*, *dekinakūte*, etc. But sometimes a periphrasis with *de* is used instead, as : *ki ni iranai de*.

¶ 208. Foreigners speaking a little Japanese constantly say *yoroshii no cha*, *shiroi no ūma*, *ōkii no neko*, etc., etc. But this is mere “pidjin.” It should be *yoroshii cha*, “good tea ;” *shiroi ūma*, “a white horse ;” *ōkii neko* or *ōki na neko*, “a large cat.” (*Yoroshii* and *shiroi* are always true adjectives, whereas we may either use *ōkii* as a true adjective, or *ōki na* as a quasi-adjective.) The mistake arises partly from a confusion between *no* and *na*, partly from the fact that nouns followed by *no* often correspond to the adjectives of European languages, e.g. *Nihon<sup>1</sup> no<sup>2</sup> kotoba<sup>3</sup>*, “the language<sup>3</sup> of<sup>2</sup> Japan,<sup>1</sup>” i.e. “the Japanese language ;” *moto<sup>1</sup> no<sup>2</sup> tsumori<sup>3</sup>*, lit. “intention<sup>3</sup> of<sup>2</sup> origin<sup>1</sup>,” i.e. “the original intention.” *No* is only used after adjectives in the sense of the indefinite pronoun “one” or “ones,” as already explained in ¶ 112 :—

*Dochi ga ii ?—Kuroi no.* { “Which are the best?—  
The black ones.”

*Ōkii no*  
*Ōki na no* } *zo katte kimashita.* } “I have bought  
Big ones } (accus.) having-bought have-come. } some big ones.”

¶ 209. Do not confound such Chinese quasi-adjectives as *kirei*, “pretty ;” *mumei*, “anonymous,” with real adjectives, simply because they happen to end in *i*. One cannot say *kirei onna*, “a pretty woman ;” one must say *kirei na onna*. Similarly *mumei no katana*, “a sword without the maker’s name inscribed on it.”

¶ 210. v. The words *ko* forming diminutives and *ō* forming augmentatives, together with the honorific prefixes *o*,\* “honourable;” *go*, “august;” *ki*, “exalted;” and *mi*, “honourable,” are quasi-adjectives, as in the following examples :

*ko-bin*, “a small bottle.”

*ō-bin*, “a large bottle.”

*o tera*, “an honourable Buddhist temple,” i.e. simply  
“a Buddhist temple.”

*go hon*, “the august book,” i.e. “your book.”

*ki-koku*, “the exalted country, i.e. “your country.”

*o mi ashi*, lit. “august honourable feet,” i.e. generally  
“your feet.”

N. B. *ō* and *ko* frequently cause the *nigori*’ing of the word to which they are prefixed, as *ō-dera*, “big temple;” *ko-dera*, “small temple;” *ko-jima*, “small island” (but *ō-shima*, without the *nigori*, “big island”). Such compounds as these are extremely common in place-names, the whole Japanese coast being lined with *ōshimas* and *Kojimas*. To express the idea “a big island,” “a small island,” the longer equivalents *ōki na shima*, *chiisa na shima*, would sound more natural, and similarly in most other cases.

The honorifics *o* and *go* are also used adverbially, thus :

*O<sup>1</sup> yasumi<sup>2</sup> nasai<sup>3</sup>*, lit. “honourably<sup>1</sup> deign<sup>3</sup> to rest,<sup>2</sup>” i.e.  
“good night.”

*Go yururi to*, “augustly quietly that,” i.e. “Don’t injure yourself by overdoing it (in walking, etc.).”

A noticeable peculiarity of this fifth class of quasi-adjectives is that they only occur prefixed to other words. They cannot be used predicatively at the end of a clause or sentence. If, for instance, we want to predicate smallness of a thing, we cannot say that it is *ko*. We must use a to-

---

\* Carefully distinguish long *ō*, “large,” from short *o*, “honourable.”



tally distinct word, such as *chiisai*. (For further details concerning the honorifics *o*, *go*, etc., see Chap XI, ¶ 395 *et seq.*)

#### COMPARISON OF ADJECTIVES.

¶ 211. Comparison in Japanese is more often implicit than explicit. Thus, when referring to the relative height of Fujiyama and Asama-yama, a Japanese will not say as we should, "Fujiyama is the higher," but simply "Fujiyama is high" (*Fuji ga takai*, or *Fuji no hō\* ga takai*), that is, it is high as estimated from the standpoint of the other mountain mentioned. Similarly, when pricing various goods, a Japanese will not say "Which is the cheapest?" but simply "Which is cheap?" (*Dochira ga yasui* ?) i.e. by implication, cheap as compared with all the rest. Indeed, even in English the so-called positive is not infrequently a comparative by implication. When, for instance, we talk of a lake as large, what do we mean but that it is larger than most other lakes in the country or in the world? When we say that such and such a man is old, what interpretation can be put on our words, except that the man in question is older than the majority of people? This is a consideration which will hardly occur to such as are familiar with European languages only; but it may well engage our attention for a moment as a curious, though simple, instance of the different channels in which Eastern and Western thought runs. The only disagreement between English and Japanese usage is that the Japanese employ

---

\* *Hō* means literally "side," hence "one," "ones," as *Kono hō ga katai*, "This one is hard." In phrases like that in the text, it has no English equivalent. Similarly in such contexts—and they are of frequent recurrence—as *toshi no wakai hō*, "the younger of the two."

these “comparatives and superlatives by implication” in nine cases out of ten, whereas with us they are somewhat exceptional.

¶ 212. Comparison may, however, be rendered explicit by using the postposition *yor*i, “than,” properly “from,” as :

*Asama yori, Fuji ga takai*, or (more frequently) *Asama yori, Fuji no hō ga takai*, i.e. “(Viewed) from (the stand-point of) Asama-yama, Fujiyama is high.”

<i>Umibe</i>	<i>de</i>	<i>sodatta</i>	<i>hito</i>	<i>wa</i> ,	} “A sea-side popu- lation makes better sailors than it does soldiers.”	
Sea-shore	at	grew-up	people	as-for,		
<i>rikugun</i>	<i>yori</i>	<i>kaigun</i>	<i>no</i>	<i>heishi</i>		<i>ni</i>
army	than,	navy	's	troops		to
<i>tekishimasu</i> .						
suit.						

<i>Muda na</i>	<i>hanashi</i>	<i>wo</i>	<i>suru</i>	<i>yori</i>	} “I consider silence better than useless chatter.”
Useless	talk	( <i>accus.</i> )	do	than	
<i>wa</i> ,	<i>damatte</i>	<i>iru</i>	<i>hō</i>	<i>ga</i>	
as-for,	silent	being	side	( <i>nom.</i> )	
<i>ii</i>	<i>to</i>	<i>omoimasu</i> .			
( <i>is</i> )good	that	( <i>I</i> )think.			

At bottom, the idiom is the same as that explained in the last paragraph, only more circumstantial. In negative phrases *yori* is replaced by *hodo*, which means “quantity,” “amount,” “about,” e.g.

*Asama wa, Fuji hodo takaku nai*, lit. “As for Asama, (it) is not Fuji(s) amount high,” i.e. “Asama-yama is less high than Fujiyama.”

¶ 213. The idea of the superlative may be rendered explicit by the use of the word *ichi-ban*, “number one,” “first,” for instance :

<i>Sore</i>	<i>wa</i> ,	<i>ichi-ban</i>	<i>omoshirō</i>	} “That will probably be number one amusing,” i.e. “That will no doubt be the most amusing of all.”
That	as-for,	one-number	amusing	
<i>gozaimashō</i> .				
will-probably-be.				

<i>Fuji</i>	<i>wo</i>	<i>miru</i>	<i>ni wa,</i>	} “The Otome-tōge pass is the best place to see Fuji from.”
Fuji-yama ( <i>accus.</i> )	see	for,		
<i>Otome-tōge</i>	<i>ga</i>	<i>ichi-ban</i>		
“Maiden pass” ( <i>nom.</i> )		one-number		

*yoroshū gozaimasū.*  
good is.

<i>Ichiban kisha.</i>	} “The first train in the morning.”
One-number train.	

There are various other periphrases employed for the same purpose. Specially noticeable is one with the word *uchi*, “inside,” “in,” or its Chinese equivalent *chū* (*nigori*’ed to *jū*; conf. ¶ 28); thus :

<i>Sono</i>	<i>uchi</i>	<i>no</i>	<i>yosasō</i>	} “Whichever may seem to be the best of the lot.”
That	inside	’s	apparently-good	
<i>na mono.</i>				

being thing.

<i>Nihon-jū</i>	<i>de</i>	<i>no</i>	<i>yūshi.</i>	} “The bravest man in Japan.”
Japan-inside	by	’s	brave.	

¶ 214. After all, the chief thing the student should bear in mind with regard to the Japanese equivalents for our comparative and superlative, is *not to have recourse to them*, but to accustom himself from the beginning to use the simple positive instead, which alone, in nine cases out of ten, is idiomatic.

¶ 215. “Still” with the comparative is rendered by one of the adverbs *motto* or *nao*; thus :

<i>Motto chōjō made noborimashō.</i>	} “Let us go on still further, up to the very top.”
More summit till will-probably-ascend.	

<i>Kono</i>	<i>hō</i>	<i>wa,</i>	<i>nao</i>	<i>yoroshū</i>	} “This is a still better one.”
This	side	as-for,	still	good	
<i>gozaimasū.</i>					
is.					

¶ 216. “The” with the comparative repeated is rendered by *hodo*, lit. “amount,” thus :

<i>Mireba</i>	<i>miru</i>	<i>hodo</i> ,	<i>rippa</i>	} “The longer I look at it, the more splendid it appears.”
As-I-look,	look	amount	splendid	
<i>desũ.</i> ( <i>it</i> )is.				

<i>Takai</i>	<i>tokoro</i>	<i>hodo</i> ,	<i>kaze</i>	<i>wo</i>	} “The higher the situ- ation, the windier it is.”
High	place	amount,	wind	( <i>accus.</i> )	
<i>atemasũ.</i> applies.					

¶ 217. “Very” (comparatively little used) is expressed by such words as *hanahada*, *itatte*, or *taisō* (*ni*), *takusan*. The word *taihen* (*ni*) resembles the “awfully” of English Colloquial parlance, and is in perpetual requisition. The following are a few examples :

*Taisō ni kirei.* “Very pretty.”

<i>Itatte muzukashii mon(o)</i>	} “It is an extremely dif- ficult thing.”
<i>da.</i> (Or more politely, <i>desũ.</i> )	

<i>Hanahada o kinodokũ</i>	} “I am extremely sorry.” ( <i>More lit.</i> “It is honourable sorrow for Mr. you.”)
Very honourably sorrow	
<i>sama (de gozaimasũ).</i> Mr. ( <i>is</i> ).	

<i>Taihen ni omoshirō gozai-</i>	} “It was awfully jolly.”
<i>mashita.</i>	

¶ 218. Another favourite phrase answering to our Colloquial “awfully” is the gerund of the adjective or verb, followed by the words *shi-yō ga nai* or *shī-kata ga nai*, which signify literally “there is nothing to be done,” “there is no help for it,” thus :

*Atsukute shi-yō ga nai.* “It is awfully hot.”

<i>Kutabirete shi-yō ga nai.</i>	} “I am awfully tired,” or “I am so tired I don’t know what to do.”

*Taikutsu de shī-kata ga nai.* “I am awfully bored.”

*N. B.* Observe *de* in this last instance, where it replaces the gerund because *taikutsu* is not an adjective, but in reality a noun here used as a quasi-adjective.

The following expressions may serve to exemplify a kindred idiom answering to our “so” or “too :”

*Kurakūte mienai.* { “It is so dark, I can’t see ;”  
or “It is too dark to see.”

*Tokute arukemasen deshita.* { “It was so far, we couldn’t  
walk there ;” or “It was too far  
to walk.”

*Ano hito wa, baka de,* { “He is such a fool that  
That person as-for, fool being, } it is impossible to make any  
*tsūkai-michi ga nai.* } use of him.”  
employ-way (nom.) isn’t.

¶ 219. “Not very” is expressed by *amari*, “excess,” “too,” or *yokei (ni)* “superfluity,” with a negative verb, thus :

*Amari omoshiroku nai.* (familiar) } “It is not very  
*Amari omoshiroku gozaimasen.* (polite) } amusing.”

*Yokei gozaimasen.* { “There are not very many,”  
or “There is not very much.”

*Yokei ni mōkarimasen.* { “There is not much money  
Superfluously gains-not. } made.”



## CHAPTER VIII.

### *The Verb.*

---

#### GENERAL CONSIDERATIONS.

¶ 220. The nature and functions of the Japanese verb differ considerably from those of the verbs of European languages. Conformably with the absence of number in the noun and of true personal pronouns, the Japanese verb entirely disregards all considerations of person and of number. "I am," "thou art," "he is," "she is," "it is," "we are," "you are," "they are," are all expressed by the same word *da* (familiar) or *desū* (polite). Similarly all the persons of the past tense ("I was," "thou wast," etc.) are expressed by the same word *datta* or *deshita*; all the persons of the probable present or future ("I probably am, or probably shall be," "thou probably art, or probably wilt be," etc.) by the same word *darō* or *deshō*. The present and past indicative can be used as adjectives (see ¶ 81 and ¶ 205), and even as nouns (see ¶ 45). Many of the moods are different from anything that exists in Europe. There are negative, potential, and causative conjugations, etc., etc. In fact, the whole verbal conception has been worked out in an alien manner.

¶ 221. Most of the Japanese verbal forms occurring in actual practice consist of four elements, viz., the root, the stem, the inflections or "base," and the agglutinated suffix or suffixes. Take, for instance, the word *komarim ishit*, which

is so often heard in conversation, and which signifies “(I) was in trouble,” “was at a loss,” “didn’t know what to do.” The root is *kom*, which we meet with in the small group of related verbs *komu*, “to stuff into,” “to crowd into,” “to inclose,” “to confine;” *komeru*, synonymous or nearly so with *komu*; *komoru*, an intransitive verb signifying “to be in a state of confinement,” “to be shut up.” From the root *kom* is formed the stem *komar* by the agglutination of *ar(u)*, “to be.” To this is added the unexplained suffix *i*, which gives the “indefinite form” of the verb, a sort of participle or gerund (see ¶¶ 278—281 and ¶¶ 422—426), which can also be used as a “base” or foundation form, to which certain suffixes are agglutinated.\* In this case the agglutinated suffixes are *mashi*, which originally signified “to be,” and *ta*, the index of the past tense, itself shown, by reference to the Classical form of the language, to be a corruption of the gerundial suffix *te* and of *aru*, “to be.” The single word *komarimashita* therefore contains the verb “to be” three times over.

---

\* It seems almost incredible that serious grammarians should ever have thought of applying the name of “root” to the indefinite form of the verb, which is as much an inflection of the stem (probably an ultimate analysis would prove the inflection to be an agglutinated form obtained from the stem) as any other. There is no more reason for calling *komari* a “root” than *komaru* or *komare*. But the unfortunate precedent set by Rodriguez, and followed by Hoffmann, has been constantly adhered to by writers who have not taken the trouble to think out the subject for themselves. Hence we are treated to such sesquipedalian “roots” as *araserare* (really the indefinite form of the potential of the causative conjugation of *aru*, “to be”), and we are told that such is the form from which all the other principal parts of the verb are derived! It would be about as reasonable to call “disregarding” the root of the verb “to disregard,” and to say that “disregardest,” “disregardeth,” etc., are derived from it.

¶ 222. Again take *samasanai*, “(I) do not cool” (transitive). The root is *sam* or *sab*, which we find in *sameru*, “to cool” (intransitive), “to fade,” “to wake;” in *samui*, “cold;” and in *samushii* or *sabishii*, “lonesome.” The stem is *samas*, formed from the root *sam* and the verb *suru*, “to do,” the second *a* apparently owing its existence to the “attraction” of the first (see ¶ 3). The third *a* is the inflection constituting the “negative base” *samasa*, to which is agglutinated the negative adjective *nai*, “non-existent,” in order to form the certain present tense of the negative conjugation. In some cases—for instance in *sameru*, “to cool” (intransitive)—the stem (*sam*) is not a lengthened form of the root, but simply the root itself. In others again there is no agglutinated suffix, the base itself being used as an independent word. Of this the imperative of verbs of the first conjugation offers a good example.

¶ 223. Japanese roots form an obscure subject, and one into which it is not necessary for the beginner to plunge, as it has scarcely any practical utility. For practical purposes the stem (whether identical with the root, or a lengthened form of the root) may be accepted as an ultimate fact,—not indeed as a complete word, but as the unit to which the bases are attached. The stem itself should, theoretically speaking, always remain absolutely invariable. But we shall see later on how phonetic decay has caused all verbs of the first conjugation to depart from this standard in the modern Colloquial speech.

¶ 224. The “bases” are formed from the stem by the addition of one or more letters, whose origin is too obscure to discuss here. The bases are four in number, and all the other conjugational forms are obtained by agglutinating certain suffixes to them. Their names are the Certain

Present, the Indefinite Form, the Conditional Base, and the Negative Base.\* The Negative Base is never used as an independent word. The Conditional Base is, in the first conjugation, identical with the imperative. In the other conjugations it is not used as an independent word. The Bases are not always formed in the same manner, nor are the suffixes always attached to them in quite the same manner. Hence the distribution of verbs into different conjugations. Of these there are in the Written Language four, but in the Colloquial only three, as the third and fourth have coalesced.

¶ 225. EXAMPLES OF THE BASES IN THE THREE REGULAR CONJUGATIONS OF VERBS.

(The stem is *Italicised*.)

	1st. Conj.		2nd. Conj.		3rd Conj.	
	to sell	to put	to sleep	to eat	to fall	to see
Certain Present } Indefinite Negative Base } Condit. Base }	<i>uru</i>	<i>oku</i>	<i>neru</i>	<i>taberu</i>	<i>ochiru</i> †	<i>miru</i>
	<i>uri</i>	<i>oki</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>
	<i>ura</i>	<i>oka</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>
	<i>ure</i>	<i>oke</i>	<i>nere</i>	<i>tabere</i>	<i>ochire</i>	<i>mire</i>

Observe how the letter *r* never enters into the formation of the bases of verbs of the 1st. conjugation, but always enters into the formation of those of the 2nd. and 3rd. conjugations. Of course *r* may appear in the *stem* of any verb, as it does in that of *uru*, "to sell," 1st. conj.

\* For the Certain Present, see ¶¶ 273 and 240; for the Indefinite Form, see ¶¶ 278 and 241; for the Conditional Base, see ¶ 252; and for the Negative Base, see ¶ 256.

† The stem—indeed the root—is really *ot*, as in the active verb *otosu*, "to drop" (1st. conj.). But the consonant *t* changes euphonically to *ch* before the vowel *i* (see p. 25).



¶ 226. Before proceeding to the more important matter of verbal paradigms, we may just mention in passing that, when *naming* Japanese verbs, it is usual to mention the present tense as in Greek, not the infinitive as in English, Latin, and most other European languages. Thus *uru*, "to sell;" *yorokobu*, "to be glad;" *neru*, "to sleep;" *koshi-raeru*, "to prepare;" *ochiru*, "to fall;" *kiru*, "to wear." But *uru* has not the infinitive *signification* of "to sell;" at least it has not generally or properly that signification. It means "I (*or* you, they, etc.) sell." Similarly in the case of all other verbs. The Japanese language has no form exactly answering in signification to our infinitive. The usual makeshift for an infinitive will be found mentioned in ¶ 277.

¶ 227. The following paradigms of the three regular conjugations and of the three most important irregular verbs, viz. *kuru*, "to come;" *suru*, "to do;" and *masū*, for which English has no equivalent, will serve to show how the various Japanese moods and tenses are formed by agglutinating suffixes to the bases. The memory will be assisted by noticing that almost all the tenses of the Positive Voice are obtained from the Indefinite Form and the Conditional Base, while those of the Negative Voice are obtained from the Negative Base and the Certain Present. Note further that the only difference between the second and third conjugation is that while the vowel *e* characterises the former, the vowel *i* characterises the latter. This fact has caused some European grammarians to class them together as a single conjugation (the second). They are thus classed in Mr. Aston's Grammar and in Dr. Imbrie's "Handbook of English-Japanese Etymology."



## FIRST CONJUGATION.

OKU, "to PUT" (stem *ok*).

## POSITIVE VOICE.

1. Certain Present or Future	<i>oku</i>	I put, I shall put.
2.* Indefinite Form	<i>oki</i>	(used for all tenses)
Desiderative Adjective	<i>okitai†</i>	I want to put.
Adjective of Probability	<i>okisō na</i>	likely to put.
Polite Certain Present or Future	<i>okimasu†</i>	I put, I shall put.
Gerund	<i>oite</i>	having put, putting.
do. Emphasised	<i>oicha</i>	" "
Certain Past	<i>oita</i>	I (have) put.
Probable Past	<i>oitarō</i>	I probably (have) put.
Conditional Past	<i>oitara(ba)†</i>	if I had put.
Concessive Past	<i>oitaredo(mo)†</i>	though I (have) put.
Frequentative Form	<i>oitari</i>	sometimes putting.
3.* Conditional Base	<i>oke</i>	
Imperative	<i>oke!</i>	put (thou)!
Conditional Present	<i>okeba</i>	if I put.
Concessive Present	<i>okedo(mo)†</i>	though I put.
4.* Negative Base	<i>oka</i>	
Probable Present or Future	<i>okō</i> (for <i>okau</i> )	I probably put, I shall probably put.

The *k* of the stem is dropped in these tenses in modern speech.

## NEGATIVE VOICE.

(First Form.)

1.* Imperative	<i>oku-na!</i>	do not put!
Improbable Present or Future	<i>okumai</i>	{ I probably do not put. I shall probably not put.
4.* Certain Present or Future	<i>okan(u)†</i>	I do not put, I shall not put.
Certain Past	<i>okananda</i>	I did not put.
Improbable Past	<i>okanandarō</i>	I probably did not put.
Frequentative Form	<i>okanandari</i>	sometimes not putting.
Conditional Present	<i>okaneba</i>	if I do not put.
Conditional Past	<i>okanandara(ba)†</i>	if I had not put.
Concessive Present	<i>okanedo(mo)†</i>	though I do not put.
Gerund	<i>okazu</i>	not having put, not putting.

## NEGATIVE VOICE.

(Second Form—more used than the First.)

4.* Certain Present or Future	<i>okanai</i>	I do not put, I shall not put.
Certain Past	<i>okanakatta</i>	I did not put.
Improbable Past	<i>okanakattarō</i>	I probably did not put.
Frequentative Form	<i>okanakattari</i>	sometimes not putting.
Improbable Present or Future	<i>okanakarō</i>	{ I probably do not put. I shall probably not put.
Conditional Present	<i>okaniakereba</i>	if I do not put.
Conditional Past	<i>okanakattara(ba)†</i>	if I had not put.
Concessive Present	<i>okanakeredo(mo)†</i>	though I do not put.
Gerund	<i>okanakūte, okanai de</i>	not having put, not putting.
do. Emphasised	<i>okanakūcha</i>	" " " "

*N. B.* See ¶ 292 *et seq.* for the various compound tenses formed by means of auxiliary verbs. Specially important are *iru* and *oru*, "to be," which form continuative tenses (*oite iru* or *oiteru*, *oite ita*, etc.) like our "I am putting," "I was putting," etc.; see ¶ 294.

\* These numbers refer to the bases.

† Itself conjugated through the various moods and tenses (see p. 105).

‡ The letters within these brackets may be dropped at will.

## SECOND CONJUGATION.

TABERU, "to EAT" (stem *tab*).

POSITIVE VOICE.		NEGATIVE VOICE.	
		(First Form.)	
I. Certain Present } <i>taberu</i> or Future		<i>taberu-na !</i>	do not eat !
2. Indefinite Form <i>tabe</i> (used for all tenses)			
Desiderative	} <i>tabetai</i>		{ I probably do not eat. I shall probably not eat.
Adjective of Probability	} <i>tabesō na</i>		{ I do not eat. I shall not eat.
Polite Certain Present or Future	} <i>tabemasāi</i>		
Gerund	<i>tabete</i>		
do. Emphasised	<i>tabecha</i>		
Certain Past	<i>tabeta</i>		{ I do not eat. I shall not eat.
Probable Past	<i>tabetarō</i>		I did not eat.
Conditional Past	<i>tabetara(ba)*</i>		I probably did not eat.
Concessive Past	<i>tabetaredo(mo)*</i>		sometimes not eating.
Frequentative Form	<i>tabetari</i>		{ I probably do not eat. I shall not eat.
Imperative	<i>tabero !</i>		
Conditional Base	<i>tabere</i>		if I do not eat.*
Conditional Present	<i>tabereba</i>		*if I had not eaten.
Concessive Present	<i>taberedo(mo)*</i>		though I do not eat.
Negative Base	<i>tabe</i>		{ not having eaten. not eating.
Probable Present or Future	} <i>tabeyō</i>		{ not having eaten. not eating.
		dc. Emphasised	<i>tabenakūcha</i>
4. Certain Present or Future		(Second Form.)	
Certain Past		} <i>tabenai</i>	
Improbable Past		<i>tabenakatta</i>	
Frequentative Form		<i>tabenakattarō</i>	
Improbable Present or Future		} <i>tabenakarō</i>	
Conditional Present		<i>tabenakereba</i>	
Conditional Past		<i>tabenakattara(ba)*</i>	
Concessive Present		<i>tabenakeredo(mo)*</i>	
Gerund		{ <i>tabenakite</i> <i>tabenai de</i>	
		dc. Emphasised	<i>tabenakūcha</i>

N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.

{ I probably eat.  
I shall probably eat.

\*The letters within brackets may be dropped at will.

## THIRD CONJUGATION.

OCHIRU, "to FALL," (stem *ot*)\*

¶ 230.

POSITIVE VOICE.		NEGATIVE VOICE.	
1. Certain Present or Future	<i>ochiru</i>	1. Imperative	(First Form.) <i>ochiru-na!</i> do not fall!
2. Indefinite	<i>ochi</i> (used for all tenses)	4. Improbable Present or Future	{ I probably do not fall, I shall probably not fall.
Desiderative Adjective	{ <i>ochitai</i>	Certain Present or Future	{ <i>ochinai</i> { <i>ochin(u)†</i> { I do not fall, I shall not fall.
Adjective of Probability	{ <i>ochisō na</i>	<i>N. B.</i> The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
Polite Certain Present or Future	{ <i>ochimasū</i>	4. Certain Present or Future	(Second Form.) { I do not fall. { I shall not fall.
Gerund	<i>ochite</i>	Certain Past	<i>ochinakatta</i> I did not fall.
do. Emphasised	<i>ochicha</i>	Improbable Past	<i>ochinakattarō</i> I probably did not fall.
Certain Past	<i>ochita</i>	Frequentative Form	<i>ochinakattari</i> sometimes not falling.
Probable Past	<i>ochitarō</i>	Improbable Present or Future	{ I probably do not or shall not fall.
Conditional Past	<i>ochitara(ba)†</i>	Conditional Present	<i>ochinakereba</i> if I do not fall.
Concessive Past	<i>ochitaredo(mo)†</i>	Conditional Past	<i>ochinakattara(ba)†</i> if I had not fallen.
Frequentative Form	<i>ochitari</i>	Concessive Present	<i>ochinakaredo(mo)†</i> though I do not fall.
Imperative	<i>ochiuro!</i>	Gerund	{ <i>ochinakūte</i> { <i>ochinai de</i> { not having fallen. { not falling.
3. Conditional Base	<i>ochire</i>	do. Emphasised	<i>ochinakūcha</i> { not having fallen. { not falling.
Conditional Present	<i>ochireba</i>		
Concessive Present	<i>ochiredo(mo)†</i>		
4. Negative Base	<i>ochi</i>		
Probable Present or Future	{ <i>ochiyō</i>		

\* See p. 25 and p. 152.

† The letters within brackets may be dropped at will.



231. THE IRREGULAR VERB *KURU* "to COME."

POSITIVE VOICE.

1. Certain Present or Future	<i>kuru</i>	I come, I shall come.
2. Indefinite Form <i>ki</i> Desiderative Adjective	(used for all tenses) <i>kitai</i>	I want to come.
Adjective of Probability	<i>kiō ni</i>	likely to come.
Polite Certain Pre- sent or Future	<i>kinasā</i>	I come, I shall come.
Gerund	<i>kite</i>	having come, coming.
do. Emphasised	<i>kicha</i>	" "
Certain Past	<i>kita</i>	I came.
Probable Past	<i>kitarō</i>	I probably came.
Conditional Past	<i>kitara(ba)*</i>	if I had come.
Concessive Past	<i>kitaredo(mo)*</i>	though I came.
Frequentative Form	<i>kitari</i>	sometimes coming.
3. Conditional Base	<i>kure</i>	
Conditional Present	<i>kureba</i>	if I come.
Concessive Present	<i>kuredo(mo)*</i>	though I come.
4. Negative Base	<i>ko</i>	
Probable Present or Future	<i>koyō</i>	I probably come.
Imperative	<i>koi!</i>	I shall probably come. come (thou)!

NEGATIVE VOICE.

1. Imperative	(First Form.) <i>kuru-na!</i>	do not come!
2. Improbable Present or Future	<i>kimai</i>	{ I probably do not come. I shall probably not come.
4. Certain Present or Future	<i>kon(ū)</i>	{ I do not come. I shall not come.
<i>N. B.</i> The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.		
4. Certain Present or Future	(Second Form.) <i>konai</i>	{ I do not come. I shall not come.
Certain Past	<i>konakatta</i>	I did not come.
Improbable Past	<i>konakattarō</i>	{ I probably did not come.
Frequentative Form	<i>konakattari</i>	sometimes not coming.
Improbable Present or Future	<i>konakarō</i>	{ I probably do not or shall not come.
Conditional Present	<i>konakereba</i>	if I do not come.
Conditional Past	<i>konakattara(ba)*</i>	if I had not come.
Concessive Present	<i>konakeredo(mo)*</i>	though I do not come.
Gerund	<i>konakūte</i>	{ not having come. not coming.
do. Emphasised	<i>konakūcha</i>	{ not having come. not coming.

\* The letters within brackets may be dropped at will.



THE IRREGULAR VERB *SURU*, "to DO."

POSITIVE VOICE.		NEGATIVE VOICE. (First Form.)	
1. Certain Present or Future	<i>suru</i>	I do, I shall do.	1. Imperative <i>suru-na !</i> do not do !
2. Indefinite Form	<i>shi</i> (used for all tenses)		2. Improbable Present or Future <i>shimai</i> { I shall probably not do.
Desiderative Adjective	<i>shitai</i>	I want to do.	
Adjective of Pro- bability	<i>shisō na</i>	likely to do.	4. Certain Present or Future <i>sen(ū)†</i> { I do not do. { I shall not do.
Polite Certain Pre- sent or Future	<i>shimaō</i>	I do, I shall do.	<i>N. B.</i> The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.
Gerund	<i>shite</i>	having done, doing.	
do. Emphasised	<i>shicha</i>	" "	(Second Form.)
Certain Past	<i>shita</i>	I did.	1. Certain Present or Future <i>shinai</i> { I do not do. { I shall not do.
Probable Past	<i>shitārō</i>	I probably did.	Certain Past <i>shinakatta</i> I did not do.
Conditional Past	<i>shitara(ba)*</i>	if I had done.	Improbable Past <i>shinakattarō</i> I probably did not do.
Concessive Past	<i>shitaredo(mo)*</i>	though I did.	Frequentative Form <i>shinakattari</i> sometimes not doing.
Frequentative Form	<i>shitari</i>	sometimes doing.	Improbable Pre- sent or Future <i>shinakarō</i> { I probably do not or shall not do.
Probable Present or Future	<i>shiyō</i>	{ I probably do. { I shall probably do.	Conditional Present <i>shinakereba</i> if I do not do.
Imperative	<i>shiro !</i>	do (thou) !	Conditional Past <i>shinakattara(ba)*</i> if I had not done.
3. Conditional Base	<i>sure</i>		Concessive Present <i>shinakaredo(mo)*</i> though I do not do.
Conditional Present	<i>sureba</i>	if I do.	Gerund <i>shinakūte</i> { not having done. { not doing.
Concessive Present	<i>suredo(mo)*</i>	though I do.	do. Emphasised <i>shinakūcha</i> { not having done. { not doing.
4. Negative Base	<i>se</i>		

\* The letters within brackets may be dropped at will.

¶ 233. THE IRREGULAR POLITE SUFFIX MASŪ.

(Exemplified in the Conjugation of the Verb *Nasaimasū*, "to Deign to Do.")

POSITIVE VOICE.		NEGATIVE VOICE.	
1st. Base	<i>masū</i> or <i>masuru</i> .	(Strictly speaking, <i>Masū</i> may be conjugated through all the moods and tenses of both Forms of the Negative Voice. But in practice many of these never occur. We give only such as are in common use.)	
Certain Present or Future	{ <i>nasaimasū</i> or { <i>nasaimasuru</i> }	{ you deign to do. { you will deign to do.	
2nd. Base	<i>masū</i>		
Gerund	<i>nasaimashite</i>	{ having deigned to do. { deigning to do.	
do. Emphasised	<i>nasaimashicha</i>	(ditto.)	
Certain Past	<i>nasaimashita</i>	you deigned to do.	
Probable Past	<i>nasainashitarō</i>	{ you probably deigned to { do.	
Conditional Past	{ <i>nasaimashita</i> - { <i>ra(ba)*</i> }	{ if you had deigned to { do.	
Concessive Past	{ <i>nasaimashita</i> - { <i>redo(mo)</i> }	{ though you deigned to { do.	
Frequentative Form	<i>nasaimashitari</i>	{ sometimes deigning to { do.	
Imperative	<i>nasaimashī !</i>	deign to do !	
3rd. Base	<i>masure</i>		
Conditional Present	<i>nasaimasureba</i>	if you deign to do.	
Concessive Present	{ <i>nasaimasure</i> - { <i>do(mo)*</i> }	{ though you deign to { do.	
4th. Base	<i>mase</i>		
Imperative	<i>nasaimase !</i>	deign to do !	
Probable Present or Future	{ <i>nasaimashō</i> (for { <i>nasaimasen</i> ) }	{ you probably deign { or will deign to do.	

\* The letters within brackets may be dropped at will.  
† *Deshita* and *deshitarō* stand for *de gozaimashita* and *de gozaimashitarō*.  
‡ The termination should be *nakereba*, but the first *a* is generally dropped.  
§ The same is the case in the next two forms.

¶ 234. It will be found good practice to conjugate, according to the paradigms of the three regular conjugations, a few of the verbs in commonest use. Such are :

1st conj.	<i>butsu</i> ,	"to beat."	<i>komaru</i> ,	{ "to be in trouble." "to drink." "to think." "to call."       }
	<i>dasu</i> ,	"to take out."	<i>nomu</i> ,	
	<i>isogu</i> ,	{ "to make haste."	<i>omou</i> ,	
	<i>kiku</i> ,	"to hear."	<i>yobu</i> ,	
2nd conj.	<i>deru</i> ,	"to go out."	<i>makeru</i> ,	"to be beaten." (in war, etc.)
	<i>koshiraeru</i> ,*	"to prepare."	<i>neru</i> ,	"to sleep."
	<i>kūtabireru</i> ,	"to get tired."	<i>sūteru</i> ,	"to throw away."
3rd conj.	<i>abiru</i> ,	"to bathe."	<i>kiru</i> ,	"to wear."
	<i>dekiru</i> ,	"to be able."	<i>niru</i> ,	"to boil."
	<i>kariru</i> .	"to borrow."	<i>tariru</i> ,	"to be enough."

Be careful to observe the euphonic rules exemplified on p. 162.

¶ 235. As may be seen by the paradigms, the Japanese verbal forms are not numerous in comparison with those of French, Latin, and most other European tongues. But a peculiar difficulty arises from the fact that *all* verbs of the first conjugation are more or less anomalous. In the Classical language each suffix was simply agglutinated to one of the bases, without any letter-changes occurring, e.g. gerund *oki-te*, "having put ;" *ari-te*, "having been ;" *tsugi-te*, "having joined." But in modern usage phonetic decay has obliterated this pristine simplicity, and has given us *oite*, *atte*, *tsuide*,—forms in which the stem loses its final consonant, and other letter-changes are apt to take place. The nature of the irregularity thus caused depends in every case upon the last letter of the

\* Vulgarly contracted to *kosaeru*.

of Eastern Japan. A similar case is offered by the verbs *kariru*, "to borrow;" *tariru*, "to suffice," and one or two others, which the genuine usage of Tōkyō inflects according to the third conjugation, but which public speakers sometimes make of the first conjugation (*karu*, *taru*, etc.), in imitation of the Kyōto dialect and of old Classical rules.

¶ 239. In the case of stems ending in *s*, the change of *s* into *sh* in the indefinite form is caused by the inability of the modern Japanese to sound an *s* before the vowel *i*. Originally *nashi* was probably *nasi*, and so in other cases.

The changes in the *t* series have their origin in a similar modern inability to pronounce that consonant before the vowels *i* and *u*. It is probable that, some centuries ago, people consistently said

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE	
<i>matu</i> ,	<i>mati</i> ,	<i>mate</i> ,	<i>mata</i> ,	"to wait;"

and the conditional and negative bases still retain the pronunciation which theoretical unity postulates, while the other two bases—*matu* and *mati*—have slid respectively into *matsu* and *machi*. All that we know for certain on this point is that the modern pronunciation was already established at the close of the sixteenth century, from which time the first Jesuit works on the language date. The insertion of a *w* in the negative base of verbs ending in vowel stems (*shimawa*, *iwa*, *omowa*, *nuwa*) has its origin in a curious phonetic change which took place many centuries ago. Originally the stem of all such verbs ended in an *f*, thus :

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE
<i>shimafu</i>	<i>shimafi</i> .	<i>shimafe</i>	<i>shimafa</i> .



¶ 237. It will be observed that most of the above letter-changes have ease of pronunciation for their sole efficient cause. Some, however, may appear strange; for instance, that affecting the stems in *g*, when *d* and *j* replace *t* and *ch* in the terminations. The reason of this is that when the *nigori*'ed letter *g*\* dropped out, there remained a feeling that the *nigori* should be marked in some other way. It was therefore carried on to the next syllable, converting plain *t* and *ch* into *nigori*'ed *d* and *j*. Had this not been done, many forms of such pairs of verbs as *tsugu* and *tsūku* would have become indistinguishable,—a disaster which has actually overtaken verbs with stems ending in *b* and *m*, and also those ending in a vowel, in *r*, and in *t*. Thus it is only by the context that we can tell whether *yonde* is to be understood as the gerund of *yobu*, “to call,” or of *yomu*, “to read;” whether *nutte* is the gerund of *nuu*, “to sew,” or of *nuru*, “to lacquer;” whether *utte* is the gerund of *uru*, “to sell,” or of *utsu*, “to strike.”

¶ 238. The Kyōto people, together with the people of Central and Western Japan generally, say

<i>shimōte</i> ,	<i>shimōta</i> ,	etc.,	for	<i>shimatte</i> ,	<i>shimatta</i> ,	etc.
<i>iūte</i> ,	<i>iūta</i> ,	„ „		<i>itte</i> ,	<i>itta</i> ,	„
<i>omōte</i> ,	<i>omōta</i> ,	„ „		<i>omotte</i> ,	<i>omotta</i> ,	„
<i>nūte</i> ,	<i>nūta</i> ,	„ „		<i>nutte</i> ,	<i>nutta</i> ,	„

and the educated in Tōkyō sometimes follow their example, especially when speaking in public. But this sounds somewhat pedantic. The habit has arisen from the fact that in former days, when the Court resided at Kyōto, the dialect of that place was naturally esteemed above the vernacular

---

\* See ¶ 28.



of Eastern Japan. A similar case is offered by the verbs *kariru*, "to borrow;" *tariru*, "to suffice," and one or two others, which the genuine usage of Tōkyō inflects according to the third conjugation, but which public speakers sometimes make of the first conjugation (*karu*, *taru*, etc.), in imitation of the Kyōto dialect and of old Classical rules.

¶ 239. In the case of stems ending in *s*, the change of *s* into *sh* in the indefinite form is caused by the inability of the modern Japanese to sound an *s* before the vowel *i*. Originally *nashi* was probably *nasi*, and so in other cases.

The changes in the *t* series have their origin in a similar modern inability to pronounce that consonant before the vowels *i* and *u*. It is probable that, some centuries ago, people consistently said

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE
<i>matu</i> ,	<i>mati</i> ,	<i>mate</i> ,	<i>mata</i> , "to wait;"

and the conditional and negative bases still retain the pronunciation which theoretical unity postulates, while the other two bases—*matu* and *mati*—have slid respectively into *matsu* and *machi*. All that we know for certain on this point is that the modern pronunciation was already established at the close of the sixteenth century, from which time the first Jesuit works on the language date. The insertion of a *w* in the negative base of verbs ending in vowel stems (*shimawa*, *iwa*, *omowa*, *nuwa*) has its origin in a curious phonetic change which took place many centuries ago. Originally the stem of all such verbs ended in an *f*, thus :

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE
<i>shimafu</i>	<i>shimafi</i> .	<i>shimafe</i>	<i>shimafa</i> .

But according to a rule which permeates the whole vocabulary of the modern language, the *f* has been dropped before *u*, *i*, and *e*, and has been converted into a *w* before *a*, thus giving *shimau*, *shimai*, *shimae*, *shimawea*.

ANALYSIS OF THE FORMATION OF THE VARIOUS MOODS  
AND TENSES IN THE REGULAR VERBS.

¶ 240. **Certain Present or Future** (the 1st. base) : to the stem add *u* for the 1st. conjugation, *eru* for the 2nd., and *iru* for the 3rd. The origin of these terminations is unknown.

A. B. In the Written Language, both *eru* and *iru* are replaced by *uru*, a peculiarity to be heard also from the lips of some speakers.

¶ 241. **Indefinite Form** (the 2nd. base) : to the stem add *i* for the 1st. and 3rd. conjugations, and *e* for the 2nd. The origin of these terminations is unknown.

¶ 242. **Desiderative Adjective** : to the indefinite form add *tai*. *Tai* is an adjective originally identical with *itai*, "painful," and is capable of conjugation like other adjectives, according to the paradigms on pp. 126, 128, and 130, thus : *okitaku*, *okitō gozaimasū*, *okitakereba*, *okitaku nai*, etc.

¶ 243. **Adjective of Probability** : to the indefinite form add *sō na* (see p. 137).

¶ 244. **Polite Certain Present or Future** : to the indefinite form add *masū*, which can itself be conjugated through most of the moods and tenses, thus : *okimashita*, *okimashō*, etc. (see p. 160).

¶ 245. **Gerund** (by some called the Past Participle) : to the indefinite form add *te*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Te* is supposed by the native grammarians to be a fragment of the verb

*hateru*, "to finish." If this view is correct, *oite*, for instance, literally means "having finished putting," or "finishing putting." The next six tenses in the paradigm are all obtained by agglutinating other suffixes to the *te* of this one.

- ¶ 246. **Gerund Emphasised**: to the indefinite form add *cha*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Cha* is a corruption of *te wa*, which latter original form is still mostly preferred by cultured speakers. *Wa* is the postposition treated of in p. 85 *et seq.*
- ¶ 247. **Certain Past**: to the indefinite form add *ta*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Ta* is a corruption of the Classical past *tari*, itself derived from *te ari* (*ari* is the Classical "conclusive present" of *aru*, "to be"). *Oita* therefore etymologically means "am having finished putting."
- ¶ 248. **Probable Past**: to the indefinite form add *tarō*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Tarō* stands for *te arō*, lit. "probably shall be having finished."
- ¶ 249. **Conditional Past**: to the indefinite form add *taraba* or *tara*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Taraba* stands for *te araba*, lit. "if am having finished," *araba* being a Classical form—the so-called "hypothetical mood"—of *aru*, "to be" (see ¶ 287, p. 184).
- ¶ 250. **Concessive Past**: to the indefinite form add *taredomo* or *taredo*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Taredomo* stands for *te aredomo*, lit. "though am having finished." *Aredomo*, the concessive present of *aru*, "to be," is itself compounded of the conditional base *are* and the postpositions *to* and *mo*.

¶ 251. **Frequentative Form**: to the indefinite form add *tari*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Tari* would seem to stand for *te ari*, in which case its original meaning is the same as that of the past indicative tense.

¶ 252. **Conditional Base** (the 3rd. base): to the stem add *e* for the 1st. conjugation, *ere* for the 2nd., and *ire* for the 3rd. The origin of these terminations is unknown. The name of "conditional base" was given to this form by Mr. Aston from one of its functions, that of serving as the basis on which the present conditional tense is built up. From it is also formed the concessive present.

¶ 253. **Imperative**: in the 1st. conjugation it is identical with the conditional base; in the 2nd and 3rd. conjugations it is formed by adding to the indefinite form the syllable *ro*, which seems to be a corruption of *yo*, an exclamation resembling our word "oh!"

*N. B.* Some speakers drop the termination.—A familiar imperative, often used by members of the same household in addressing each other, is obtained by adding *na* to the indefinite form, as *yobi-na*! "call!" *shi-na*! "do!" It is uncertain whether this *na* be simply an interjection, or a corruption of the word *nasai*, "please." The former view is, however, the more probable.

¶ 254. **Conditional Present**: to the conditional base add *ba*, which is an irregularly *nigori*'ed form of the postposition *wa*.

¶ 255. **Concessive Present**: to the conditional base add *domo* or *do*. *Do* is the *nigori*'ed form of the postposition *to*, and *mo* is also one of the postpositions.

¶ 256. **Negative Base** (the 4th. base): in the 1st. conjugation add *a* to the stem; in the 2nd. and 3rd. conjugations the negative base is identical with the indefinite form.



The name of "negative base" was given to this form by Mr. Aston with reference to one of its functions, that of serving as the basis on which most of the tenses of the negative voice are built up. Note, however, that it likewise helps to form the probable present or future of the *positive* voice, together with all passives, potentials, and causatives. The name is, therefore, not a completely adequate one, though there is no harm in retaining it, provided the nature of the form itself be always borne in mind.

¶ 257. **Probable Present or Future** : in the 1st. conjugation add *u* to the negative base, and then contract the diphthong *au* thus obtained into *ō*. The termination *u* is a corruption of the unexplained Classical *n*. The steps of the process therefore are *okan* (the Classical probable present or future of *oku*), *okau*, *okō*. Rapid speakers sometimes go further still, and, shortening the *o*, say *oko* (retaining an emphasis on the final syllable). In the 2nd. and 3rd. conjugations the Classical language also simply adds *n*, thus : *taben*, "I shall probably eat ;" *ochin*, "I shall probably fall" (not to be confounded with the negative present *tabenū* and *ochinū*). Some of the Colloquial dialects of the Western provinces vocalise this *n* into *u* exactly as in the 1st. conjugation, and say *tabeu*, *ochiu*. The Tōkyō forms in *yō*, as *tabeyō*, *ochiyō*, are built on a false analogy suggested by the *ō* sound of the future in the 1st. conjugation.

¶ 258. **Negative Imperative** : to the present indicative add *na*, which is probably a fragment of *nakare*, the Classical imperative of the "negative adjective" *nai*. (*Nakare*=*naku*<sup>1</sup> *are*<sup>2</sup>, be<sup>2</sup> not-being<sup>1</sup>.)

¶ 259. **Negative Probable Present or Future**, also called **Improbable Present** : in the 1st. conjugation add



*mai* to the present indicative, in the 2nd. and 3rd. conjugations add it to the negative base. *Mai* is a corruption of *maji*, *majiki*, *majiku*, a Classical adjective expressing doubt or prohibition. In the Colloquial it has ceased to be conjugated.

¶ 260. **Negative Certain Present or Future:** to the negative base add *n*, which here and throughout the negative tenses is probably a corruption of the Classical negative particle *ani*, which exists likewise in Korean. The *n* should properly be followed by *u*, but this latter is now generally omitted in pronunciation.

¶ 261. **Negative Certain Past:** to the negative base add *nanda*, a termination of unknown origin.\*

¶ 262. **Negative Probable Past i.e. Improbable Past:** to the negative base add *nandarō*, formed from the negative certain past on the model of the same tense of the positive voice.

¶ 263. **Negative Frequentative Form:** to the negative add *nandari*, formed from the negative certain past on the model of the same tense of the positive voice.

¶ 264. **Negative Conditional Present:** to the negative base add *neba*. *Ne* is really a sort of negative conditional base formed on the analogy of the conditional base of the positive voice, and *ba* is the postposition *wa* with the *nigori*.

¶ 265. **Negative Concessive Present:** to the negative base add *nedomo* or *nedo*. For *ne* see the preceding paragraph. *Do* (for *to*) and *mo* are postpositions.

¶ 266. **Negative Gerund:** to the negative base add *zu*, a termination of doubtful origin. The postposition *ni* is often added to this form without affecting its signification, as *tabezu ni* for *tabezu*, "not eating," "without eating."

---

\* See, however, the present writer's "Essay in Aid of a Grammar of Luchuan," ¶ 124.

- ¶ 267. **Second Form of the Negative Voice:** to the negative base add the “negative adjective” *nai* (see p. 129) in one or other of its conjugational forms.

*A. B.* In order to avoid tedious repetition, we leave the student to analyse for himself on the above model the conjugation of adjectives given on p. 128. A curious little item for him to notice is the occasional substitution of the Chinese negative prefix *fu* or *bu* for the negative Japanese negative *suffixes*. The use of this idiom implies, not simple negation, but the additional idea of badness, dereliction of duty, etc. Thus, *fu-deki*, “badly made;” *fu-iki-todoki*, “negligent;” *bu-ashirai*, “discourteous.”

#### IRREGULAR VERBS.

- ¶ 268. Japanese has very few irregular verbs, and the irregularities even of these few are but slight. We have already given paradigms of the three chief ones, viz. *kuru*, “to come” (p. 158); *suru*, “to do” (p. 159); and *masu* (p. 160), which formerly meant “to be,” but which is now used only as a termination that may be added to the indefinite form of any verb. With its aid there is obtained an honorific conjugation, which sounds more courteous than the ordinary conjugation and which is therefore in particularly frequent use. The plain verb without *masu* is apt to strike the ear as curt, especially at the end of a sentence. Instead of giving *masu* alone, the paradigm shows it attached to the verb *nasaru*, “to deign to do” (for *nasaru*, see also below, ¶ 270 and ¶ 402).
- ¶ 269. The peculiarities of the other slightly irregular verbs are as follows:—*Aru*, “to be,” when combined with the postposition *de*, loses its final syllable, making *da* instead of *daru*. It lacks the desiderative adjective. Its negative voice likewise is not used, being replaced by the “negative

adjective" *nai*. The improbable present or future *arumai* alone remains, used concurrently with *nakarō*.

¶ 270. *Gozaru*, "to be," in the mouths of most Tōkyō speakers, drops the *r* of its last syllable when *masū* is suffixed; thus *gozaimasū* for *gozarimasū* (but see end of ¶ 388). The same is the case with the polite verbs *irassharu*, "to go," "to come;" *kudasaru*, "to condescend;" *nasaru*, "to deign to do;" and *ossharu*, "to deign to say." These latter verbs also use the forms thus obtained, viz. *irasshai*, *kudasai*, and *nasai*, as imperatives, in lieu of the older *iraserare*, *kudasare*, and *nasare*. But *osshai* is rare, *osshaimashī* being preferred. Another peculiarity of these four verbs is that, though now conjugated according to the 1st conj., they are corruptions of verbs originally belonging to the 2nd, viz., *iraserareru*, *kudasareru*, *nasareru*, and *ōserareru*,—properly potential forms which early assumed an honorific meaning (conf. ¶ 403). *Kureru*, "to give," 2nd. conj., follows their example, having the imperative *kurei* for *kurero*. Moreover, *irassharu*, *kudasaru*, and *nasaru* may drop the letter *a* of the termination *aru* in the gerund and in the six following tenses, thus: *irashtte* for *irasshatte*, *kudasttarō* for *kudasattarō*, *nastlara* for *nasattara*. In familiar conversation *gozaimasū* is often shorn of all its middle letters, and pronounced *gozansū*, *gozasū*, *gasū*, or *gesū*. Similarly *gozaimashīta* becomes *gashīta*, etc. When the particle *de* precedes it, *gozaimasū* is apt to lose its initial letter as well, *de gozaimasū* being fused into *desū*, *de gozaimashīta* into *deshīta*, etc.

¶ 271. *Iku*, "to go," instead of the gerund *ūte*, the emphasised gerund *ūcha*, etc., which would be required by the rule for verbs of the first conjugation with stem ending in *k* (see p. 162), shows the following irregular forms :

Gerund	<i>itte</i> ,	"having gone, going."
Emphatic Gerund	<i>itcha</i> ,	"having gone, going."
Certain Past	<i>itta</i> ,	"I went."
Probable Past	<i>ittarō</i> ,	"I probably went."
Condit. Past	<i>ittara(ba)</i> ,	"if I had gone."
Concess. Past	<i>ittaredo(mo)</i> ,	"though I went."
Frequent. Form	<i>ittari</i> ,	"sometimes going."

These irregular forms of *iku* coincide with the regular forms of the same tenses of the verb *iu*, "to say." Otherwise the verb *iku* is conjugated regularly.

- ¶ 272. *Shimuru*, "to die," is conjugated regularly through most of the moods and tenses, as if it were *shinu* (stem *shin*), and belonged to the first conjugation. But the addition of the syllable *ru* makes its certain present *shinuru*, and also the negative imperative *shinuru-na*, irregular. It has, moreover, inherited from the Classical Language a conditional base *shinure*, which occasionally replaces the regular *shine*. Altogether it appears as a sort of hybrid between the first conjugation and the third.\*

#### REMARKS ON THE USE OF THE MOODS AND TENSES.

- ¶ 273. *Present, Future, and Past*.—The Japanese verb does not, like ours, clearly distinguish present from future time. It has one form serving to denote any *certain* action or state, whether present, future, or habitual, and another serving to denote any *merely probable* action or state, whether present or future. It is the question of certainty or uncertainty that forms the criterion, not the question of time. Still, as future

---

\* Such does *shinuru* appear from the exclusively Colloquial stand-point. Proof has been supplied elsewhere ("Essay in Aid of a Grammar of Luchuan," section entitled "Excursus on the Origin of the Japanese Conjugations," p. 139 *et seq.*) of the thesis that *all* Japanese verbs originally followed a system of which *shinuru* is the sole surviving relic.



actions and events must, in the nature of things, be more often uncertain than present actions and events, the form denoting certainty is applied in the majority of cases to present time, while the form denoting mere probability is applied in the majority of cases to future time.

*Bara wa, ii hana da.* { "The rose is a beauti-  
Rose as-for, good flower is. { ful flower."

*Doko ni sunde irassharu?* { "Where are you liv-  
Where in dwelling deign-to-be? { ing?"

*Kimasu ka?* (certainty) "Will he come?"

*Kimashō ka?* (mere probability) { "Is he likely to  
come?" "Do you think  
he will come?"

*Jiki kimasu.* (certainty) { "He will come im-  
mediately."

*Kimashō.* } (mere probability) { "He will probably  
*Kimasu deshō.* } { come."

*Kimasūmai.* (probability of a negation) { "I don't think he will  
come."

*Yuki ga furimasu.* { "It snows;" "it is  
Snow(nom.) falls. { snowing."  
"It will certainly  
snow."

*Yuki ga furimashō.* { "It will probably  
snow."

*Myōnichi shuttatsu shimasu.* { "I (shall) start to-  
To-morrow start do { morrow."

*Myōnichi shuttatsu shimashō.* { "I think of starting  
to-morrow."

*Kaze wo hiita kara,* { "As I have  
Wind (accus.) have-drawn because, { caught cold, I think  
*yu wo yoshimashō.* { I won't take any  
hot-water (accus.) (I) will-probably-forbear. { bath to-day."

In this last case there is little difference in English between "I think I won't," and plain "I won't." The former is less abrupt; that is all. Similarly in Japanese,



where consequently the merely probable present or future tense sometimes comes in a roundabout way to correspond exactly to our real future. Thus :

<i>Isoide</i>	<i>ikō.</i>	} “ I will go quickly,” or “ I will make haste and go.”
Having-hastened, will-probably-go.		
(More politely, <i>Isoide ikimashō</i> )		

But it would do equally well to use the present, and to say *Isoide ikimasū*.—See also ¶ 291.

¶ 273. A. The essence of the probable present or future in Japanese being uncertainty with a strong tinge of probability, this tense is often used to express a supposition, such as English idiom generally conveys by means of the word “may,” in certain cases “must.” Thus, Fukuzawa, in his “Autobiography,” after mentioning that he has never been in debt, adds :

<i>Sono</i>	<i>yōsu</i>	<i>zo</i>	<i>mite,</i>	} Some persons, seeing my manner of life, may well suppose me rich. Meanwhile I, for my part, continue to go my own quiet way, perfectly indifferent as to whether there may or may not be any such people, and as to whether their suppositions may or may not accord with fact.
That	appearance	(accus.)	seeing,	
“ <i>Korya!</i>	<i>nan de mo</i>	<i>kanemochi</i>		
“This-indeed!	anyhow	money-owner		
<i>da”</i>	<i>to</i>	<i>suiryō</i>	<i>suru hito</i>	
is”	that,	supposition	do people	
<i>mo arimashō.</i>	<i>Tokoro.</i>	<i>ga,</i>		
also	probably-are.	Nevertheless,		
<i>zatakūshi</i>	<i>wa</i>	<i>mata sono</i>		
me	as-for,	also	those	
<i>suiryō-sha</i>	<i>ga</i>	<i>arō</i>	<i>to</i>	
supposers	(nom.)	perhaps-are	that,	
<i>nakarō</i>	<i>to,</i>	<i>sono</i>	<i>suisoku</i>	
perhaps-are-not	that,	those	suppositions	
<i>ga</i>	<i>atarō</i>	<i>to</i>		
(nom.)	perhaps-hit-[the-mark]	that,		
<i>atarumai</i>	<i>to,</i>	<i>sūkoshi</i>		
perhaps-don't-hit-[the-mark]	that,	a-little		
<i>mo</i>	<i>tonjaku</i>	<i>nashi ni,</i>		
even	concern	without,		
<i>ai-kawarazu</i>	<i>yūyū</i>	<i>to</i>	<i>shite</i>	
unchangeably	quietly		doing	
<i>imasū.</i>				
(I) am.				

<i>Sazo</i>	<i>go</i>	<i>fu-jiyū</i>	} “ You must find it very inconvenient.”
Indeed	august	inconvenience	
<i>de gozaimashō.</i>			
probably is.			

*N. B.* Needless to say that this idiom cannot be used to express our very different “must” denoting necessity. The “must” of necessity is rendered by a double negative, thus :

*Harawanakereba narimasen.* } “It won’t do not to pay,” i.e.  
If-pay-not, won’t-be. } “You *must* pay.”

English speakers knowing a little Japanese are apt to use this double negative too freely, because in English we habitually scatter *musts* broadcast, even where no real necessity is implied, as, when rising to take leave, we say “I am afraid I must be going.” A Japanese would say *Mō o itoma itashimasū*, lit. “Already I will do honourable leave.”

¶ 273. *B.* Both the certain and the probable present must, in many cases, be translated by our conditional mood, thus :—

*Mayoimasū nē!* } “Indeed I shouldn’t  
Am-in-quandary indeed ! } know what to do.”

*Tōkyō no hito wa, nan* } “What would Tōkyō  
Tōkyō ’s person as-for, what } people say, I wonder? (e.g.  
*to iimashō?* } if told of the dearness of  
that will-probably-say ? } living in America.)”

*Kimo wo tsubushimasū.* } “They would be perfectly  
Liver (accus.) (they) will-burst. } astounded.”

*N. B.* “I wonder,” in the second of these instances, is intended to represent the shade of uncertainty inherent in the probable present *iimashō*. Japanese possesses no actual equivalent of our useful verb “to wonder.”

¶ 274. The difference between the certain past and the probable past is precisely analogous to that between the certain present or future and the probable present or future :—

*Kimo wo tsubushimashita.* } “He was astounded.”  
Liver (accus.) (he) burst. }

*Kimo wo tsubushimashitarō.* } “He must have been  
 } astounded.”

It is unnecessary to dwell further on this point after the copious illustrations in the preceding paragraph. The student will be more perplexed by certain anomalous uses of the certain past itself. Thus this tense is sometimes used where English idiom would prefer the present, for instance: *Arimashita* (lit. "has been"), "Here it is!" said when one finds something which had been lost; *Wakarimashita*, "I have understood," i.e. "I understand;" *Gozen ga dekimashita* (lit. "dinner has forthcome"), "Dinner is ready;" *Nodo ga kawakimashita* (lit. "throat has dried"), "My throat is dry," i.e. "I am thirsty." Contrariwise the Japanese often use the present—especially the present of the negative—where strict logic demands the past, thus:

<i>Watakushi</i>	<i>ga</i>	<i>Amerika</i>	<i>ni</i>	} "While I was in America."
Me	(nom.)	America	in	
<i>oru aida.</i>				
dwell while.				

<i>Narawanai kara,</i>	<i>dekimasen.</i>	} "I can't do it, because I haven't learnt how."
Learn-not	because, forthcomes-not.	

¶ 275. In such an example as the following, the Japanese may seem illogical in using the past tense. But the English are equally illogical in using the present, seeing that the time referred to is future:

<i>Shitaku no</i>	<i>dekita</i>	<i>toki,</i>	} "Let me know when everything is ready." (Said to an inferior.)
Preparation	's	has-forthcome	
<i>shirashite o</i>	<i>kun nasai.</i>	time,	
informing	honourably	give deign.	

In the following example (and many similar ones might be quoted) the two languages play still more strangely at cross purposes, English using the past where Japanese has the future, and the present infinitive where Japanese has the past:

*Kō shita hō ga* } “You had probably better do  
 Thus have-done side (nom.) it in this way,” or “I think you  
*yokarō.* } ought to do it like this.”  
 will-probably-be-goo 1.

*N. B.* Observe the phrase...*hō ga yoi* equivalent to our “should,” “ought,” “had better,” and compare the foot-note to p. 144.

Somewhat similar are instances like the following, where the past tense (especially the past tense of adjectives) has the sense of our conditional :

*Massugu ga chikakatta.* } “It would have been  
 Straight (nom.) was-near. } shorter to go straight on.”

*Sō suru to yokatta.* } “It would have been  
 So do if, was-good. } better to do so.”

*N. B.* If we were to use the bookish English idiom “it *had been* shorter,” “it *had been* better,” we should obtain a close approximation to the Japanese expression. Compare also last part of ¶ 287.

¶ 276. Notwithstanding the occasional appearance of such cases as those hitherto exemplified, the use of the present and past generally gives no trouble, thus :

*Tsune ni iu koto desū ka?* } “Is it a thing people  
 Generally say thing is ? } generally say ?”

*Ano hito wa ki-yō da* } “He is so handy, he  
 That person as-for, handy is } can do anything.”  
*kara, nan de mo shimasū.* (Be careful to pronounce *ki-yō*  
 because, anything-whatever does. } as two syllables. *Kyō*, as one  
 syllable, means “to-day.”)

*Uchi no shafu wa,* }  
 House 's jinrikisha-man as-for,  
*ashi wo itamemashita kara,* } “As the house jinrikisha-  
 foot (accus.) has-hurt (trans.) because, } man has hurt his foot,  
*kawari no otoko wo* } I have called another  
 exchange 's man (accus.) } instead.”  
*yonde mairimashita.*  
 having-called have-come.

<i>Senkoku</i> Former-hour	<i>kiki</i> hear	<i>ni</i> to	<i>yatta</i> sent	} "I sent to enquire a little while ago; but there is no answer yet."
<i>ga,—</i> whereas,	<i>mada</i> still	<i>henji</i> answer	<i>ga</i> ( <i>nom.</i> )	
<i>gozaimasen.</i>				
is-not.				

¶ 277. The certain present and certain past, sometimes followed by the word *koto*, "thing," "act," "fact," to some extent replace the infinitive, a mood for which the Japanese language lacks a special form. Thus *oku koto*, "to put" in general; *oita koto*, "to have put" in the past :—

<i>Mabushikute,</i> Being-dazzling,	<i>miru koto</i> to-see	<i>ga</i> ( <i>nom.</i> )	} "The light is so dazzling that I can't see."
<i>dekimasen.</i> forthcomes-not.			

<i>Mita koto</i> To-have-seen	<i>ga</i> ( <i>nom.</i> )	<i>nai.</i> is-not.	} "I have never seen it."

¶ 278. *Indefinite Form, Gerund, and Emphasised Gerund.*—The indefinite form of Japanese verbs is one to which there is nothing that exactly corresponds in our Western tongues. It is by itself of no tense and mood, but may denote any tense or mood according to the context. The rule regarding its use in the Written Language is as follows :—

When several clauses are correlated, that is to say, follow each other and express the same tense or mood, then only the verb or adjective of the last of such correlated clauses takes the termination which indicates the tense or mood intended by the speaker, the verbs or adjectives of all the foregoing clauses being put in the indefinite form. One thus has to wait till the end of the last clause before one can tell whether the writer intends to refer to the past, present, or future, to the indicative, conditional, imperative, etc. The final verb or adjective, so to speak, focuses and clinches



all that went before. Thus the Shintō theologian Hirata, when insisting on the inscrutableness of the divine nature, says :

<i>Kami</i>	<i>no</i>	<i>mi</i>	<i>ue</i>	<i>wa,</i>	} “The nature of the gods is not a thing which men should rashly speculate and talk about. There is nothing else for us to do but to honour their greatness, to reverence their majesty, and to fear their power.”
Gods	of	august	surface	as-for,	
<i>midari ni</i>	<i>hakari-iru-beki</i>	<i>mono</i>			
rashly	calculate-say-should	thing			
<i>de wa nai.</i>	<i>Tada sono tattoki</i>				
is-not.	Simply	their venerableness			
<i>wo tattobi,</i>	<i>kashikoki</i>	<i>wo</i>			}
( <i>accus.</i> )	to-venerate,	awfulness	( <i>accus.</i> )		
<i>kashikomi,</i>	<i>osoru-beki</i>	<i>wo</i>			
to-reverence,	fearfulness	( <i>accus.</i> )			
<i>osoreru hoka nashi.</i>					
to-fear	besides is-not.				

In this passage *tattobi* and *kashikomi*, the indefinite forms of the verbs *tattobu* and *kashikomu*, must be rendered by our infinitive mood, because they are correlated with *osoreru*, which is in the certain present tense, here corresponding to what we term the infinitive (conf. ¶ 277). Note also the use of the bookish form in *ki* (see ¶¶ 177 and 178) of the attributive adjectives *tattoki* and *kashikoki* (for *tattoi* and *kashikoi*), here—as generally in the higher style—employed in preference to the abstract substantives in *sa*, such as *tattosa*, *kashikosa*.

¶ 279. In the negative voice, the place of the indefinite form is supplied by the negative gerund, thus :

<i>Sekai no kuni-guni no</i>	} “Among the various countries in the world, there are some where no plants or trees grow, and where no human beings live.”
World 's countries of	
<i>uchi ni wa, sōmoku</i>	
middle in as-for, herbs-trees	
<i>mo haezu, jimbutsu</i>	
also grow-not, human-beings	} (N. B. <i>Haezu</i> is the negative gerund of <i>haeru</i> , “to sprout,” correlated with the present of the negative adjective <i>nai</i> .)
<i>mo nai tokoro ga</i>	
also exist-not places ( <i>nom.</i> )	
<i>arimasu.</i>	
are.	

¶ 280. In the Book Language the foregoing rule concerning the use of the indefinite form is exemplified at every turn. It is also followed pretty frequently in set speeches, and sometimes even in the ordinary conversation of careful and cultured speakers. Foreign students should, therefore, not fail to make themselves acquainted with it. At the same time, it must be admitted that the familiar and lower styles of Colloquial almost completely disregard it. Sometimes it is replaced, as in European languages, by two or more clauses in the same tense. But more frequently the indefinite form gives way to the gerund, so that, for instance, the last example but one, if made genuinely conversational, would run thus :

*Kami no koto wa, midari ni suiiryō wa*  
 Gods of matters as-for, rashly speculation as-for,  
*dekimasen. Tada sono tattoi tokoro wo tattonde,*  
 cannot. Simply their venerable place (accus.) venerating,  
*sono uya-uyashii tokoro wo uyamatte, sono osoroshii*  
 their awe-inspiring place (accus.) reverencing, their fearful  
*tokoro wo osoreru yori hoka wa nai.*  
 place (accus.) to-fear than besides as-for, is-not.

N. B. Notice the word *tokoro*, “place,” used as a sort of suffix to the adjective *tattoi*, “venerable,” to express the abstract quality of “venerableness,” and similarly in connection with the adjectives of the other clauses.

¶ 281. Hardly a sentence—especially a sentence of any length—can be uttered without the gerund being thus used. Take, for instance, the following :

*Matchi wo motte* } “Bring some matches!”  
 Matches (accus.) having-carried } (More lit. “Having carried  
*koi!* } matches, come!”  
 come!

*Kikashite kudasai!* “Please tell me.”  
 Causing-to-hear condescend!

<i>Uchi</i>	<i>ni</i>	<i>ite,</i>	<i>hon</i>	<i>de</i>	<i>mo</i>	{ "I think I will stay at home and read." ( <i>More lit.</i> "Staying at home, I shall probably be looking at books."
House	in	being,	books	even		
<i>mite</i>		<i>orimashō.</i>				
looking-at	(I)	shall-probably-be.				

<i>Kaeri-gake</i>	<i>ni</i>	<i>kzankōba</i>	{ "On my way home, I looked in at the bazaar, and made a few purchases." ( <i>More lit.</i> "Having stopped at the bazaar, and having made some purchases, I have come home again."
Returning-while	in,	bazaar	
<i>ye</i>	<i>yotte,</i>	<i>sūkoshi</i>	
at	stopping,	a-little	
<i>mono</i>	<i>shite</i>	<i>kima-</i>	
chases	having-done,	(I) have-	
<i>shita.</i>			
come.			

<i>Kinō</i>	<i>hiru-gozen</i>	<i>wo</i>	{ "I went out yesterday after luncheon, was present at a wrestling match, and had a pleasant afternoon." ( <i>More lit.</i> "Having eaten luncheon, having gone out, then having looked at wrestling, having played half the day, I have come.")
Yesterday	midday-meal	( <i>accus.</i> )	
<i>tabete,</i>	<i>uchi</i>	<i>wo</i>	
having-eaten,	house	( <i>accus.</i> )	
<i>demashite,</i>	<i>sore</i>	<i>kara</i>	
having-gone-out,	that	from	
<i>sumō</i>	<i>wo</i>	<i>mite,</i>	
wrestling	( <i>accus.</i> )	having-seen,	
<i>han-nichi</i>	<i>asonde</i>	<i>ki-</i>	
half-day	having-played		
<i>mashita.</i>			
have-come.			

¶ 282. Sometimes the gerund expresses instrumentality rather than correlation, thus :

<i>Susugi-sentaku</i>	<i>wo</i>	{ "She gains her livelihood by washing clothes."
Rinse-washing	( <i>accus.</i> )	
<i>shite,</i>	<i>kurashi</i>	
doing,	livelihood	
<i>tatete</i>	<i>orimasū.</i>	
setting-up	is.	

¶ 283. The gerund of adjectives occurs most frequently in phrases where English idiom employs the word "so," for instance :

<i>Kurakūte</i>	<i>miemasen.</i>	} “It is so dark I can’t see.”
Being-dark,	cannot-see.	

<i>Itakūte</i>	<i>shiyō</i>	<i>ga</i>	<i>nai.</i>	} “It is so painful I don’t know what to do,” or “It is awfully painful.” (Conf. ¶ 218.)
Being-painful,	way-to-do	( <i>nom.</i> )	isn’t.	

Occasionally the gerund of verbs is employed in the same manner, to help to express the meaning conveyed by our word “so,” thus :

<i>Ashi</i>	<i>ga</i>	<i>hiete</i>	} “My feet are so cold I don’t know what to do.”
Feet	( <i>nom.</i> )	being-cold,	
<i>tamaranai.</i>			
(I) cannot-endure.			

¶ 284. The Emphasised Gerunds (*oicha*, *tabecha*, *ochicha*, *shīcha*, etc.) are somewhat vulgar, or at least familiar, and cultured speakers still prefer the uncontracted forms *oite wa*, *tabete wa*, *ochite wa*, etc.

<i>Necha</i>	<i>inai.</i>	} “Oh! no; he is not asleep.”
As-for-sleeping-indeed,	isn’t	

<i>Matcha</i>	<i>oraremasen.</i>	} “I can’t wait.”
As-for-waiting-indeed,	cannot-be.	

<i>Itcha</i>	<i>dō</i>	<i>da?</i>	} “What do you say to our going there?”
As-for-going-indeed,	how	is ( <i>it</i> )?	

<i>Sō</i>	<i>shīcha</i>	<i>komarimasū.</i>	} “Annoyance will be caused if you do that.”
So	doing-indeed,	will be-troubled.	

<i>Sō</i>	<i>shīcha</i>	<i>ikemasen.</i>	} “It won’t do for you to do that,” or “You mustn’t do that.”
So	doing-indeed,	is-no-go.	

<i>Kō</i>	<i>shinakūcha</i>	<i>narimasen.</i>	} “It won’t do not to do this,” i.e. “You must do this.”
This	not-doing,	won’t-be.	

<i>Ki</i>	<i>wo</i>	<i>otoshicha</i>	} “You mustn’t let your spirits droop.”
Spirit	( <i>accus.</i> )	letting-fall as-for,	
<i>ikemasen.</i>			
is-no-go.			

*N. B.* The last three examples illustrate what has already been said in the Note at top of p. 175 concerning the rendering of our word “must” by a double negative in Japanese, while also showing that “must not” is rendered by a single negative. Observe, moreover, the general tendency to use the emphatic gerund chiefly in phrases expressing negation, interrogation, or something disagreeable.

¶ 285. *Desiderative Adjective and Adjective of Probability.*—The use of these forms may be best understood from a few examples :

<i>Mitai</i>	<i>mono.</i>	} “Something I should like to see.”
Want-to-see	thing.	

<i>Sono</i>	<i>mono</i>	<i>wo</i>	<i>mitai.</i>	} “I want to see that.”
That	thing	( <i>accus.</i> )	want-to-see.	

<i>Chotto</i>	<i>negaitō</i>	<i>gozaimasū.</i>	} “I want to ask you a slight favour.”
Slightly	wanting-to-beg	am.	

<i>Arisō na</i>	<i>koto.</i>	} “Something which is likely to happen.”
Likely-to-be	fact.	

<i>Arisō</i>	<i>mo</i>	<i>nai</i>	<i>koto.</i>	} “Something which isn’t likely to happen.”
Likely-to-be	also	isn’t	fact.	

<i>Ame</i>	<i>ga</i>	<i>agarisō</i>	<i>desū.</i>	} “It looks as if the rain would clear off.”
Rain	( <i>nom.</i> )	likely-to-rise	is.	

<i>Oishisō</i>	<i>desū.</i>	(from the adject-	} “It looks good.” ( <i>e. g. a cake.</i> )
Likely-to-be-nice	is.	tive	
		<i>oishii,</i> “good to eat.”)	

¶ 286. Besides this “adjective of probability” obtained by agglutinating *sō* to the indefinite form, there is an idiom formed by using *sō* after the present or past tense. *Sō*, which is then best written as a separate word, has the force of “it would seem that,” “they say that” :—



<i>O</i>	<i>ide</i>	<i>ni</i>	<i>naru</i>	} “It would seem that he is coming.”
Honourable	exit	to	becomes	
<i>sō</i>	<i>desū.</i>			
appearance	is.			

<i>Ano</i>	<i>yado-ya</i>	<i>wa,</i>	<i>yaketa</i>	} “They say that that hotel has burnt down.”
That	hotel	as-for	has-burnt	
<i>sō</i>	<i>desū.</i>			
appearance	is.			

<i>Taisō ni</i>	<i>ii</i>	<i>sō</i>	<i>desū.</i>	} “It is said to be excellent.”
Greatly	good	appearance	is.	

¶ 287. *Conditional Present and Past.*—These tenses have a somewhat peculiar history. In the Classical form of the language there are what are called a “hypothetical present” and “hypothetical past,” thus :

Condit. Pres., *okeba*, “when I put, “as I put;” *tabureba*, “when I eat,” “as I eat.”

Condit. Past, *okitareba*, “when (or as) I had put;” *tabetareba*, “when (or as) I had eaten.”

Hypoth. Pres., *okaba*, “if I put;” *tabeba*, “if I eat.”

Hypoth. Past, *okitaraba*, “if I had put;” *tabetaraba*, “if I had eaten.”

The hypothetical present, it will be noticed, was formed by suffixing *ba* to the negative base. All four forms may still be met with in the so-called Colloquial of certain books. But in actual Colloquial practice the distinction between hypothetical and conditional has been given up, and the sense of “when” is generally expressed by a periphrasis with the word *toki*, lit. “time,” as *kuru toki*, “when he comes.” The curious thing is that what have survived are the present tense of the old conditional mood, and the past tense of the old hypothetical. The single Colloquial mood thus pieced together from the halves of the two

Classical moods might perhaps better be termed the hypothetical, as it has the sense of "if. . . . . ." But we have preferred the name of conditional as being more familiar to European ears, and as having been employed by other writers on Japanese Grammar. The only present tense hypothetical forms that have remained in common use are *iwaba*, from *iu*, "to say," which is employed in the sense of "so to say," and *naraba*, from *naru*, a Classical verb meaning "to be," and not to be confounded with the *naru* which means "to become." *Naraba* therefore properly signifies "if it be;" but when employed as an auxiliary attached to other verbs, it comes to mean no more than "if." Thus *iku naraba* is "if I go." *Naraba* is often clipped of its last syllable, and becomes *nara* :—

<i>Dekitara</i> (ba), If-has-forthcome,	<i>motte</i> carrying	} "Please bring it with you if it is ready."
<i>kite</i> coming	<i>kudasai.</i> condescend.	

<i>O</i> Honourably	<i>iriyō</i> requisite	<i>naraba</i> , if-is,	} "Please take it if you require it."
<i>o</i> honourably	<i>mochi</i> taking	<i>nasai.</i> deign.	

<i>Aite</i> Open	<i>iru</i> is	<i>nara</i> , if,	<i>kashite</i> lending	} "If you have no use for it at present, please lend it to me."
<i>kudasai.</i> condescend.				

<i>Areba</i> , If-there-is,	<i>yō</i> good	<i>gozaimasu</i> (it) is	} "I wish there were some (but I hardly think there are) ;" hence "I fear there are none."
<i>ga</i> . . . . . although. . . . .			

<i>Kochira</i> Here	<i>de</i> in	<i>zonjite</i> knowing	<i>oreba</i> , if-be,	} "I would tell you if I knew (but I don't know)."
<i>mōshi-agemasu</i> say-will-lift-up		<i>ga</i> . . . . . although. . . . .		

<i>Kō sureba,</i>	<i>dekiru (no) ni..</i>	} “You could do it in this way if you tried ( <i>but</i> <i>you haven't tried, although</i> <i>you ought to have done</i> <i>so</i> ).”
Thus if-do,	forthcomes whereas..	
or, with a stronger tinge of blame,		
<i>Kō sureba,</i>	<i>dekiru mono</i>	
Thus if-do,	forthcomes thing	
<i>wo....</i>		
<i>(accus.).....</i>		

These last three examples are specially important as illustrating a whole class of elliptical idioms with which Colloquial Japanese abounds, and by which our “I would if I could,” “I should, had I been able,” etc., etc., are expressed. It is true that the qualifying particles (*ga, ni, no ni, mono wo*) are sometimes absent; but they are generally there, and the sentence remains unfinished. After all, there is nothing to be astonished at in this. From the point of view of logic, a conditional sentence is always incomplete. For instance, when we say “I should like to travel,” the implied rider is “but I cannot,” or “I cannot yet,” or some such clause. Compare also the words within parenthesis in the examples under discussion. Observe that *ni* final implies regret or reproach, while *no ni* superadds to this a further shade of meaning, showing that the thing to be done is either something concerning which a command had previously been given, or else that it is a point of duty, or that it refers to some other circumstance known to both speaker and doer. *Mono wo* is more emphatic still. It lays still greater stress on the failure to perform the desired action, and often alludes to some accident or misfortune as the cause of such failure.

¶ 288. *Concessive Present and Past*.—The peculiar force of these forms corresponds most nearly to that of our word “though,” but is generally best rendered in practice by prefixing “but” to the following clause. The orthodox

concessive forms given in the paradigms are not often heard in actual practice, being mostly replaced by the independent word *keredo* (*mo*), “though,” itself of verbal origin, construed with the present or past indicative, thus :

<i>Iya</i>	<i>da</i>	<i>keredo,</i>	<i>shi-kata</i>	} “It is distasteful to me, but I can’t help myself.”
Distasteful is	though,	way-to-do		
<i>ga nai.</i> (familiar)				

(*nom.*) isn’t.

<i>Ii</i>	<i>keredo,</i>	<i>ne</i>	<i>ga</i>	<i>takai.</i>	} “The article is a good one, but it is too dear.”
Good	though,	price	( <i>nom.</i> )	( <i>is</i> ) high.	

<i>Sagashita</i>	<i>keredomo,</i>	<i>shi-</i>	} “I have looked for it, but can’t find it.”
Sought	though,	can-	
<i>remasen.</i>			

not-know.

Sometimes, instead of *keredomo* or *keredo*, we hear the longer periphrasis *to wa iedo*(*mo*), lit. “though one says that.” Thus *oitaredo*(*mo*), *oita keredo*(*mo*), and *oita to wa iedo*(*mo*) are all synonymous and equally correct. *To wa iedo* is abbreviated by some speakers to *to wa ie*.

¶ 289. A well-marked shade of meaning distinguishes the concessive mood proper from expressions closely resembling it in...*te mo*, *de mo* and *to mo*. Thus *attaredomo*, *atta keredo*, or *atta to wa iedo* signifies “though there was,” “though there has been,” whereas *atta*<sup>1</sup> *to*<sup>2</sup> *itte*<sup>3</sup> *mo*<sup>4</sup> (lit. “even<sup>4</sup> saying<sup>3</sup> that<sup>2</sup> there was<sup>1</sup>) signifies “though there may (or might) have been,” and *aru to mo* signifies “though there be.” The former set of idioms serves to state facts, the latter to hazard suppositions :—

<i>Karinakūte mo</i>	<i>tarimasū.</i>	} “I have enough, without borrowing any more.”
<i>Karinai de mo</i>	<i>tarimasū.</i>	

Borrowing-not even, suffices.

<i>Miru mo iya</i>	<i>desū.</i>	} “I can’t bear even to see it.”
Seeing even disagreeable	is:	
or <i>Miru no mo iya</i>	<i>desū.</i>	

<i>Iku to mo,</i>	<i>yosu to mo,</i>	} “Pray suit yourself, whether it be to go or to stay.”
Go whether,	abstain whether,	
<i>go tsugō</i>	<i>shidai ni</i>	
august convenience	according to,	
<i>nasai.</i>		
deign.		

<i>Iwanakūte mo shitteru.</i>	} “I know it without your telling me.”
Saying-not even, knowing-am.	

*N. B.* *Shitteru* stands for *shitte iru*. See end of ¶ 294.

<i>Utchatte mo yoroshii.</i>	} “There will be no harm done, even if you throw it away.” <i>I.e.</i> “You may throw it away.”
Throwing-away even, ( <i>is</i> ) good.	

<i>Sonna ni yoku nakūte mo</i>	} “You need not use such a good one.”
Thus good -not-being even,	
<i>yoroshii.</i>	
( <i>is</i> ) good.	

*N. B.* These examples suggest the manner in which some of our idioms with “may,” “need not,” and “without” are to be rendered in Japanese.

We have already noticed in ¶ 118 (p. 83) the force, not unlike that of the concessive mood, often inherent in the postposition *tote*. Here is another example :

<i>Seijin-tachi ga donna</i>	} “.That can never be known, however much the philosophers may put their heads together.”
Sages (nom.) in-what	
<i>ni yotte kangaeta tote,</i>	
way assembling reflected even-if,	
<i>shire ya shinai.</i>	
able-to-know as-for, do-not.	

¶ 290. *Frequentative Form.*—Frequentatives are almost always used in pairs, the second member of the pair being generally followed by the verb *suru*, “to do.” The fundamental force of this tense is either to show that the action denoted by the verb is occasional, or else to imply the alternation or opposition of two different actions. The English translation must vary according to circumstances :—



<i>Kitari</i>	<i>konakattari</i>	} “ Sometimes he comes, and sometimes he doesn’t.”
Sometimes-coming	sometimes-not-coming	
<i>shimasū.</i>		
does.		

<i>Naitari</i>	<i>warattari,</i>	} “ There is a great scene going on,—tears and laughter turn and turn about.”
Sometimes-crying	sometimes-laughing,	
<i>ō-sawagi</i>	<i>desū.</i>	
great-hubbub	(it) is.	

<i>Kagen</i>	<i>ga</i>	<i>warukūte,</i>	} “ I feel so un- well that I divide my time between getting up and lying down again.”
Bodily-state	(nom.)	being-bad,	
<i>netari</i>		<i>okitari</i>	
sometimes-lying-down		sometimes-getting-up	
<i>shūte</i>	<i>orimasū.</i>		
doing	am.		

¶ 291. *The Imperative* occurs in military words of command, such as *tomare!* “halt!” and *yasume!* “stand at ease!” But in social intercourse, even with the lowest classes, it sounds rude, and is therefore rarely employed except in the case of a few honorific verbs, for instance *asobase*, “be pleased to do.” An honorific periphrasis is mostly preferred, even when addressing an inferior, as will be explained in ¶ 409. It is to that paragraph that the student should devote his attention.

*N. B.* Observe, however, the idiomatic use of the imperative in such phrases as *Nani shiro*, or *nani itase*, “do what you may,” “act as one will.” Conf. also end of ¶ 186.

A noteworthy idiom, by means of which the English first person plural of the imperative (“let us . . .”) may generally be rendered, is shown in the following examples:—

<i>Kō shiyō ja nai ka?</i>	} “ Let us do it in this way.” (familiar)
Thus will-do isn’t ?	
<i>Hana-mi ni ikō ja</i>	} “ Let us go and see the (cherry, etc.) blossoms.” (polite)
Flower-seeing to will-go	
<i>arimasen ka?</i>	
is-not ?	

Or else the future alone (without *ja nai ka*, etc.) may be employed. For instance, *Isoide ikō* may signify, not only "I will make haste to be off," but "Let us make haste to be off."

#### AUXILIARY VERBS.

¶ 292. Properly speaking, several of the suffixes helping to form the moods and tenses are auxiliary verbs which were once independent, some of which are indeed still independent in other positions. Thus, when we make use of the common phrase *yoku nemashita*, "I have slept well," the polite suffix *mashī* originally meant "to be," and the past termination *ta* (for *te aru*) means "am having finished," as explained in ¶ 247 and ¶ 245. The whole word *nemashita*, resolved into its constituent parts, therefore signifies "am having finished being asleep." Many verbal stems, too, have been built up by means of the verbs *aru*, "to be," and *eru*, "to get" as:

*atsūmaru*, "to collect" (intr.); *atsumeru*, "to collect" (trans.);  
*suavaru*, "to squat;" *sueru*, "to set."

*N. B.* Uneducated persons use such forms in *aru* unnecessarily when they say, for instance, *narabaru*, "to be in a row;" *akatte imasū*, "it is open." The simpler forms *narabu* and *aite imasū* are the correct ones.

¶ 293. More modern, and still felt to be separate and independent words, are the following auxiliaries:

*Aru*, "to be," which is often construed with the gerund of an active verb, to give a sense which we should render by a passive idiom, thus:

<i>Muzukashiku</i>	<i>kaite</i>	<i>aru</i>	} "It is written in too difficult a hand for me to be able to read it." ( <i>More lit.</i> "It is in such difficult writing that to me and my sort it is unreadable.")
Difficultly	writing	is	
<i>kara,</i>	<i>watakūshi-domo</i>	<i>ni</i>	
because,	us	to	
<i>wa,</i>	<i>yomemasen.</i>		
as-for,	is-unreadable.		

<i>Furoshiki</i>	<i>ni</i>	<i>tsutsunde</i>	} “It is wrapped up in a cloth.” ( <i>More lit.</i> “It is in a state of wrapped-up-ness in a cloth.”)
Cloth-wrapper	in	having-wrapped	
<i>arimasū.</i>			
is.			

*N. B.* The corresponding active phrases “is writing,” “is wrapping up,” etc., would be rendered by *kaite iru* or *oru*, *tsutsunde iru* or *oru*, as explained in ¶ 294. Notice, moreover, that these quasi-passive idioms with *aru* always denote something which *is done already*, not something which *is being done*, that is to say that they are never what English grammarians term “continuative tenses.” They are also rather intransitive in intention than properly passive.

The most frequent use of *aru* as an auxiliary is to form compound equivalents for the probable present or future, and for several of the tenses of the negative voice, thus :

*Kuru de arō* or *kuru darō*, for *koyō*, “will probably come.”

*Konai de atta* or *konaidatta*, for *konakatta*, “did not come.”

*Konai de attarō* or *konai dattarō*, for *konakattarō*, “has probably not come.”

For *darō*, *datta*, etc., may be substituted their polite equivalents *deshō*, *deshīta*, etc., already mentioned on p. 171, thus : *kuru deshō*, *konai deshīta*, *konai deshītarō*. Notice that the compound future expresses a somewhat stronger shade of doubt than the simple future. *Aru* is also replaced by the politer *gozaru* in such phrases as *naorimashīte gozaimasū*, for *naorimashīta*, “He has got well again.” The lower classes, too, when addressing their superiors, frequently use the periphrasis *gozaimasen de gozaimasū* in lieu of simple *gozaimasen*, “there is not.”

¶ 294. *Iru* and *oru*, “to be,” construed with the gerund, form continuative tenses corresponding to such English expressions as “I am reading,” “I was writing,” “I shall be working,” etc., thus :

<i>Nani wo shite imasū?</i> What (accus.) doing is?	}	"What is he doing?"
<i>Mada nete orimasū.</i> Still sleep'ng is.	}	"He is still sleeping."
<i>Necha imasūmai.</i> Sleeping-as-for, probably-is-not.	}	"He is not likely to be sleeping." (emphatic gerund.)
<i>Kesa kara kumotte</i> This-morning since, clouding	}	"It has been clouding over (or cloudy) since the morning, and now at last it has come on to rain."
<i>orimashita ga, tōtō ame ni</i> had-been whereas, finally rain to		
<i>natte kimashita.</i> having-become has-come.		
<i>Igirisu no ichi-ri to, Nihon</i> England 's one-mile and, Japanese	}	"Which do you think is the longer, an English mile or a Japanese ri?"
<i>no ichi-ri to, dochira ga</i> 's one-league and, which (nom.)		
<i>nobite imashō?</i> extending probably-is?		
<i>Kite orimasū.</i> Having-come is.	}	"He is having come." i.e. "He has come."

In such an instance as the last, the simple past *kimashita* would be less clear; for it might only mean that the man *had* come and had gone away again, whereas *kite orimasū* can only mean that he has come and is still there.

Sometimes we must translate such sentences by the English passive, Japanese idiom almost invariably preferring the neuter, thus:

<i>Mada dekite imasen ka?</i> Still forthcoming is-not ?	}	"Isn't it finished yet?"
---	---	--------------------------

Very often the word *iru*, "to be," loses its initial *i* after the gerund, especially in the present tense, and we hear *neteru* for *nete iru*, "is sleeping;" *kaiteru* for *kaite iru*, "is writing," etc. This is a good example of the tendency of the Japanese language to turn independent words into agglu-

minated suffixes. In very vulgar parlance the particle *wa*, used with an exclamatory force, often coalesces with a preceding *iru*. Thus *naite irā!* “oh! he is crying.” Such expressions are to be carefully avoided.

*N. B.* Observe, too, that *iru* is often politely replaced by *irassharu*.

- ¶ 295. *Kuru*, “to come,” construed with the gerund, forms what grammarians of certain other East Asiatic languages have termed “illative” tenses,—“illative” because they superadd to the main idea the subsidiary idea of *motion towards* the speaker or the person addressed, thus :

<i>Kippu</i>	<i>wo</i>	<i>katte</i>	} “I will go and buy a ticket.”
Ticket	( <i>accus.</i> )	having-bought	
<i>kimashō.</i>			

will-come.

<i>Yonde</i>	<i>kimashō</i>	<i>ka?</i>	} “Shall I go and call him?”
Having-called	shall ( <i>I</i> ) come	?	

<i>Omoshiroi</i>	<i>koto wo itte</i>	} “He has told us a funny story.”
Amusing	thing ( <i>accus.</i> ) saying	
<i>kita.</i>		

has-come.

*N. B.* Observe how English sometimes exactly reverses the Japanese idiom, using “to go” where Japanese has “to come.” In other cases, as in the last of the above examples, the word “come” must simply be omitted in English as superfluous.

- ¶ 296. *Miru*, “to see,” construed with the gerund, shows that an action is to be attempted, but without any very great effort,—that it is to be, as the slang phrase has it, just taken a shot at :

<i>Yatte mimashō.</i>	(from <i>yarū</i> , “to send.”)	} “I will just try my hand at it.”

<i>Kiite miru ga 'ii.</i>	} “You had better enquire.”
Asking to-see ( <i>nom.</i> ) is-good.	



*Nete*    *mite*    *mo*    *neraremasen* } “ I tried to take a  
Sleeping    trying    even,    could-not-sleep } nap, but couldn't.”  
*deshita.*  
(*it*) was.

¶ 297. *Nara(ba)*, “ if it be,” serves to form a compound conditional (see p. 185).

¶ 298. *Oku*, “ to put,” construed with the gerund, indicates the full and complete settling of a matter, thus :

*Kippu*                    *wo*                    *katte* } “ I have got my ticket  
Ticket                    (accus.)    having-bought } all right.”  
*okimashita.*  
have-put.

*Kangaete*    *oite*    *kudasai.* } “ Please think the matter  
Reflecting    putting    condescend. } well over.”

*Techō*                    *ni*                    *tsūkete* } “ I think I will put it  
Note-book                    in                    having-fixed } down in my note-book (so  
*okimashō.* } as to be sure to remember it).”  
will-probably-put.

*Sore made*    *no*    *koto*    *ni*    *shite* } “ There is nothing for it  
That    till    's    thing    to    doing } but to let the matter rest  
*oku*    *hoka,*    *shi-kata*    *ga* } there.”  
to-put    besides,    way-to-do (nom.) }  
*nai.*  
is-not.

*Atsuraete*                    *oita.* } “ I have ordered it (at a  
Having-ordered    have-put. } shop).”  
(More politely, *okimashita.*)

*N. B.* The word *oita* in this last example shows that the speaker thinks that the order will be satisfactorily executed. *Atsuraete kita* would mean that one had just come from leaving the order with the shopman.

*Oku* suffixed often causes *e* final of the preceding gerund to be clipped in hurried speech,—*atsuraete oita*, for instance, becoming *atsuraet' oita*.

¶ 299. *Shimau*, “ to finish,” construed with the gerund, expresses the completion of an action, thus :

*Shinde*      *shimatta*. (familiar) } "He is dead *and* gone."  
Having died   has-finished.

*Isha sama ni natte* } "He has become a  
Physician Mr. to having-become } doctor (*after having had several other professions in view*)."  
*shimaimashita*.  
has-finished.

*Motte*      *itte* }  
Having-carried      having-gone } "He has carried it *off*."  
*shimaimashita*.  
has-finished.

*Utchatte*      *shimaimashō*. { "I think I will throw it  
Throwing-away      (*I*)-will-finish. { *away*."

*Tōtō hom-buri ni natte* } "It has ended by  
At-last main-falling to having-become } turning into a regular  
*shimaimashita*. } wet day."  
has-finished.

*N. B.* "Main-falling," in this last example, having been supposed by some students of the first edition to be a misprint for "rain-falling," it may be well to point out that *hon*, "main (rain)," is here antithetical to "occasional (rain)," or what we should call "a shower," Jap. *yūdachi*.

Beginners might easily be led into misapprehension by attributing to *shimau* an independent force, instead of looking on it as a simple auxiliary to the verb which precedes it. This point requires attention. Thus *nete shimatta* does not mean "He has finished sleeping," but rather "He has finished by sleeping," or more simply, "He has gone to sleep." *Dete shimaimashita* does not mean "He has finished going out," but "He has gone out."

¶ 300. The negative present of *suru* or *itasu*, "to do," construed with the indefinite form of any verb and the postposition *wa*, forms an emphatic equivalent for the negative present of that verb. In such contexts *wa* is generally pronounced *ya* in familiar intercourse (conf. p. 88) :

*Ari wa shimasen.* (polite) } “There *isn't* any.”  
*Ari ya shinai.* (familiar)

*Sonna koto wa, ii* } “I should never dream of  
 Such thing as-for, saying } saying such a thing.”  
*ya itashimasen.*  
 as I, (I) do-not-do.

*Mō ki ya itashimasen.* { “I am sure he won't  
 Again coming as-for, (he)will not-do. { come again.”

When two such clauses are co-ordinated, *mo* replaces *wa* in both, thus ;

*Mi mo shinai, kiki mo* } “I neither saw nor  
 Seeing even do-not, hearing even } heard anything.”  
*shinai.* (familiar)  
 do-not.

The first of two clauses thus co-ordinated is often put in the conditional, strange as such a construction may seem to European ideas. Thus the last example might equally well read thus : *Mi mo shinakereba, kiki mo shinai.* Indeed this last would be the most strictly grammatical manner of expressing the idea ; for the two clauses would then be *correlated* syntactically, according to the rule explained in ¶¶ 278—279 (pp. 178-9), *sezu* being the negative gerund of *suru*, “to do.”

¶ 301. *Yaru*, “to send,” “to give,” construed with the gerund, often helps to form a periphrasis for the simple verb when that verb is a transitive one, the periphrasis always retaining something of the idea of “giving,” as in the following examples :

*Dashite yaru*, or *dasū.* “To put outside.”

*Butte yarimashō.* { “I will give him a beat-  
 ing.” (*Buchimashō* would be  
 simply “I will beat him.”)

*Inu*    *wo*    *toite*    *yarimasū.* { "I am going to give  
Dog (*accus.*) loosening will-give. { the dog his liberty (*by*  
*untying him*)."

(*Inu wo tokimasu* would be simply "I am going to untie the dog.")

*Daiku*      *ni*      *koshiraesasete* { "I think I will let the  
Carpenter    by,    causing-to-prepare carpenter make one."  
*yarimashō.*                         (Either in order to give him  
(I)will-probably-give.          work, or in order to benefit  
   some poor person.)

*yarimashō.*

(I) will-probably-give,

(Either in order to *give him* work, or in order to *benefit* some poor person.)

There are a few more auxiliary verbs ; but as their force is purely honorific, the student is referred to ¶ 402 *et seq.*, where the subject of honorific verbs is discussed at length.

302. The Japanese have a great fondness for rounding off their sentences by one of the equivalents for "to be," or by *kuru*, *oku*, *shimau*, or *yaru*. The plain verb, without one or other of these auxiliaries, is apt to sound bald. We do not mean to say that the auxiliaries are meaningless expletives. Far from it. They always retain in the mind of the Japanese speaker a portion of their original force. But whereas English idiom for the most part simply states the occurrence of an action, Japanese idiom delights in describing more particularly the manner of the action's occurrence with reference to the subsidiary ideas of "coming," "finishing," etc., which the auxiliaries express. For instance, an English maid-servant, speaking of a piece of dirty linen, will say "I will have it washed, Sir." Her Japanese sister would say *Arawashite okimashō*, lit. "Having caused (some one) to wash (it, I) will put (it)," that is to say, "I will have it washed, *and there it will be.*" The simple verb merely states a dry fact. The addition of the auxiliary makes the action seem to pass vividly before you. The sentence becomes lifelike and picturesque.

## CHAPTER IX.

### *The Verb (concluded).*

#### PASSIVE AND POTENTIAL VERBS.

¶ 303. The Japanese language has no special conjugation for the passive voice. All passive verbs belong to the second (active) conjugation, the paradigm of which has been given on p. 156. They are derived from the corresponding active or neuter verbs according to the following rule :—

In verbs of the 1st conjugation add *reru*, in verbs of the 2nd and 3rd conjugations add *rareru*, to the negative base, thus :

1st. conj.	{	<i>matsu</i> ,	“ to wait ;”	<i>matareru</i> ,	“ to be ( <i>more lit.</i> to get) waited for.”
		<i>oku</i> ,	“ to put ;”	<i>okareru</i> ,	“ to be put.”
		<i>warau</i> ,	“ to laugh ;”	<i>warawareru</i> ,	“ to be laughed at.”
		<i>yobu</i> ,	“ to call ;”	<i>yobareru</i> ,	“ to be called.”
2nd. conj.	{	<i>keru</i> ,	“ to kick ;”	<i>kerareru</i> ,	“ to be kicked.”
		<i>taberu</i> ,	“ to eat ;”	<i>taberareru</i> ,	“ to be eaten.”
3rd. conj.	{	<i>iru</i> ,	“ to shoot ;”	<i>irareru</i> ,	“ to be shot.”
		<i>miru</i> ,	“ to look ;”	<i>mirareru</i> ,	“ to be looked at.”

The irregular verbs *kuru*, “ to come ;” *shinuru*, “ to die ;” and *suru*, “ to do,” have the passives *korareru*, *shinareru*, and *serareru* respectively. The polite termination *masū* is not susceptible of the passive form.



¶ 304. A glance at the origin of the Japanese passive will furnish the student with a key to all the difficulties connected with it. Properly speaking, the so-called passive is not a passive at all, but an active in disguise. Such a form as *utareru*, for instance, is etymologically *uchi*<sup>1</sup> *ari*<sup>2</sup> *eru*,<sup>3</sup> as literally as possible “to get<sup>a</sup> being<sup>a</sup> beating<sup>1</sup>,” i.e. “to get a beating,” “to get beaten.” hence “to be beaten.” Similarly *irareru* is from the stem *i*, a euphonic *r*, and *ari eru*, i.e. “to get being shooting,” “to get a shooting,” “to get shot.” Hence the place of all passive verbs in the second conjugation along with the verb *eru*, “to get.” Hence, too, the fact that intransitive verbs are susceptible of passive forms, such as *furareru*, “to get rained upon,” “to have it rain,” from *furu*, “to rain;” *shinareru*, “to have some one die.”

¶ 305. This curious idiom may be better illustrated by some complete sentences, thus :

<i>Otottsan</i>	<i>ni</i>	<i>okorareru</i>	{	“Oh! you will have (or make) papa angry with you;” <i>more lit.</i> “You will be got angry [with] by papa.”
Papa	by (you)	will-be-got-angry,		
<i>yo!</i>				
oh!				

<i>Anna</i>	<i>kyaku</i>	<i>ni</i>	<i>korarecha,</i>	{	“A man doesn't know what to do, when he has such guests as those come to the house;” <i>more lit.</i> “when he is come [to] by such guests.”
Such	guests	by	getting-come,		
<i>meiwaku</i>	<i>shimasu.</i>				
perplexity	dees.				

Or take from the opening sentence of the second chapter of the “*Botan Dōrō*” in the Practical Part of this work, the words

<i>Go</i>	<i>shimpu</i>	<i>sama</i>	<i>ni</i>	<i>wa</i>	<i>naku</i>
Aug: st	real-fath: r	Mr.	by	a:for,	non-existent
<i>narare....</i>					
getting-! ecome....					

Parsed literally, they signify "Being died by his father;" but they simply mean "Having had his father die," or, as we should generally express it, "Having lost his father."

*N. B.* As shown in the above instances, the preposition "by" of English passive constructions is expressed by the postposition *ni*. Some further examples will be found in ¶ 105.

¶ 306. The following examples are of a somewhat different nature :

<i>Ano</i>	<i>hito</i>	<i>wa,</i>	<i>dare</i>	<i>ni</i>	} "He is praised by every-body."
That	person	as-for,	who	by	
<i>de mo</i>	<i>homerarete</i>	<i>imasu.</i>			
even,	getting-praised	is.			

<i>Kono</i>	<i>inu</i>	<i>wa,</i>	<i>muyami</i>	<i>ni</i>	} "This dog gets itself disliked, because it is for ever barking."
This	dog	as-for,	recklessly		
<i>hoeru</i>	<i>kara,</i>	<i>hito</i>	<i>ni</i>		
barks	because,	people	by		

*iyagararemasu.*  
gets-disliked.

<i>Kubi</i>	<i>wo</i>	<i>hanerareta.</i>	} "He got his head cut off," <i>less lit.</i> "His head was cut off."
Head	( <i>accus.</i> )	got-struck-off.	

<i>Ashi</i>	<i>wo</i>	<i>inu</i>	<i>ni</i>	} "I have had my leg bitten by a dog;" <i>less lit.</i> "I have been bitten in the leg by a dog;" <i>still less lit.</i> "My leg has been bitten by a dog."
Leg	( <i>accus.</i> )	dog	by	
<i>kui-tsūkaremashta.</i>				
( <i>I</i> ) have-got-bitten.				

<i>Oshii</i>	<i>koto</i>	<i>ni</i>	<i>wa,</i>	<i>yūkyō</i>	<i>ni</i>	} "I am sorry to say that he has become engrossed in (lit. has got his heart stolen by) pleasure, and has become remiss in his work."
Regrettable fact	as-for,	pleasure	by,			
<i>kokoro</i>	<i>wo</i>	<i>ubawaremashte,</i>				
heart	( <i>accus.</i> )	having-got-stolen,				
<i>gyō</i>	<i>ga</i>	<i>orosoka</i>	<i>ni</i>			
business	( <i>nom.</i> )	remissness	to			

*narimashita.*  
has-become.

*N. B.* The phraseology of this last example would hardly be understood by the lower classes.

¶ 307. The presence of *wo* in such examples as the last three is apt to puzzle the beginner. But there is nothing really illogical about it. The word accompanied by *wo* actually *is* in the accusative in Japanese, as shown by the literal translations we have given. It is not in any way the subject of the sentence. That its English equivalent in a free translation may happen to be the indirect object of the verb, or even a nominative, only shows how necessary it is for those who would speak idiomatically to get into the habit of looking at ideas from the Japanese point of view. The real nominative here, as in sentences of every kind, is very rarely expressed in Japanese. (Conf. 131, p. 92.)

¶ 308. It is important for the student, when occupied with Japanese passive constructions proper, to compare what has been said in ¶ 293 (p. 190) concerning an intransitive idiom with *aru*, "to be," by which the English passive is frequently expressed. To that paragraph he is accordingly referred.

¶ 309. The passive often passes into a potential sense. Thus, *okareru* may mean either "to be put," or "to be able to put;" *korareru* may mean either "to have some one else come to one" ("to be *comed*"), or "to be able to come." This peculiarity of modern Colloquial Japanese seems, like certain others, to be traceable to Chinese influence, the Chinese auxiliary verb 得 (rendered by *eru* in Japanese) having the two significations "get" and "can."

*N. B.* The single form *omowareru*, from *omou*, "to think," is somewhat exceptional. When taken potentially, it does not mean "to be able to think," but "to venture to think," "I am inclined to think."

*N. B.* For the natural transition of these passive-potential forms to an honorific sense, see ¶ 403.

*Ano hito ni wa, sake wa* { "He cannot drink *sake*."  
That person by as-for, liquor as-for { (More lit. "*Sake* does not  
*nomarenai*. get drunk by him.")  
does-not-get-drunk.

*Gozen ga taberaremasen.* } "I can't taste a morsel.  
Rice (*nom.*) gets-not-eaten.

*Mairaremasū.* "One can go."

*Ikaresō mo nai.* } "I am not likely to be  
Likely-to-be-able-to-go even am-not. } able to go."  
(or more politely *gozaimasen*.)

*Mazukūte taberaremasen.* } "It is too nasty to eat."  
Being-nasty, cannot-eat.

*Kyō no atsūsa wa, korae-* } "The heat to-day is  
To-day 's heat as-for, cannot- } unbearable."  
*raremasen.*  
bear.

¶ 310. Potentiality is often otherwise expressed by means of the verb *dekiru*, a corruption of the Classical (*i*)*de-kuru*, "to come out," "to forthcome." *Dekiru* has assumed the signification of "to eventuate," "to take place," "to be ready," "to be done," "possible," but must often be rendered in English by the active "can," "can do," thus :

*Watakūshi wa agaru koto ga* }  
Me as-for, go-up fact(*nom.*) }  
*dekimasen kara, anata ga* } "As I cannot go to you,  
forthcomes-not because, you (*nom.*) } I can only see you if you  
o ide kudasaru koto ga } will be so kind as to come  
honourable exit condescend fact (*nom.*) } to me."  
*dekimasū nara, o me ni* }  
forthcomes if, honourable eyes on }  
*kakarimashō.*  
will-probably-hang.

The original intransitive meaning of *dekiru* sufficiently explains why this verb is construed with the nominative

particle *ga*, and not with the accusative particle *wo*,—a point which foreigners often fail to grasp.

¶ 321. Impossibility is sometimes expressed by means of the verb *kaneru*, “to be unable,” “cannot,” which is suffixed to the indefinite form, thus :

<i>Sekkaku</i>	<i>no</i>	<i>o</i>	<i>sasoi</i>	} “I am sorry I cannot avail myself of your exceedingly kind invitation for to-day.”
Special-pains	of	honourable	invitation	
<i>de gozaimasū</i>	<i>ga,—</i>	<i>konnichi</i>	<i>wa</i>	
is	although.	to-day		
<i>mairi-kanemasū.</i>				
go-cannot.				

<i>Makoto</i>	<i>ni</i>	<i>mōshi-kanemashita</i>	} “I hardly like to ask you for it, but would you kindly lend me an umbrella?”
Truth	in	say-could-not	
<i>ga,—</i>	<i>kasa</i>	<i>wo</i>	
although,	umbrella (accus.)	<i>ip-pon</i>	
<i>o</i>	<i>kashi</i>	<i>kudasaimashī.</i>	
honourably	lending	condescend.	

This idiom, which is inherited from the Written Language, is now heard only from the lips of the educated.

¶ 312. The verb *morau*, “to receive” (more politely, *itadaku*, “to put on the head,” in allusion to the Japanese custom of raising a present to the forehead), construed with the gerund, helps to form an idiom which closely resembles the so-called passive both in formation and meaning, thus :

<i>Shimbun</i>	<i>wo</i>	<i>yonde</i>	<i>morau,</i>
Newspaper	(accus.)	reading	to-receive.

i.e. “to receive [somebody else’s] reading of the newspaper,” or, as we should generally say, “to have the newspaper read aloud to one.”

<i>Monde</i>	<i>morau.</i>
Rubbing	to-receive.

{ “To have one-self shampooed.”



<i>Asa</i>	<i>hayaku</i>	<i>okoshite</i>	} “I wish to be called early in the morning.”
Morning	early.	rousing	
<i>moraitai.</i>			

wish-to-receive.

<i>Dōka</i>	<i>go</i>	<i>shūsen</i>	<i>wo</i>	<i>shite</i>	} “I wish you would be so very kind as to help me.” ( <i>very polite</i> )
Please	augment	assistance	( <i>accus.</i> )	doing	
<i>itadakito</i>		<i>gozaimasū.</i>			

wishing-to-receive

am.

*N. B.* These last two examples show how wishing is expressed in the passive voice, the desiderative adjective of passive verbs not being in colloquial use.

One may even say *Moratte moraitai*, “I should like him [to do me the favour] to take it.”

¶ 313. Many English passive verbs must be rendered by Japanese intransitives. This happens when the idea is one which does not necessarily imply the action of an outer agent, as in *kūtabireru*, “to be tired;” *odoroku*, “to be astonished;” *tasūkaru*, “to be saved” (not by another person, which would be the passive *tasūkerareru*, but rather “to be *safe* owing to having escaped from danger”); *yorokobu*, “to be pleased;” *hasen<sup>1</sup> ni<sup>2</sup> au<sup>3</sup>*, “to be shipwrecked,” lit. “to meet<sup>3</sup> with<sup>2</sup> shipwreck.<sup>1</sup>” After all, “to be tired,” “to be astonished,” “to be pleased,” are not necessarily passive ideas even in English, as may be seen by comparing them with such synonyms as “to be weary,” “to wonder,” “to rejoice.”

*N. B.* Many of the verbs here spoken of are inchoative, i.e. they mark the beginning of a condition. For instance, *kūtabireru* means properly “to *become* tired;” *nureru* is “to *get* wet;” *kawaku* is “to *get* dry.” “I *am* tired” is expressed by *kūtabirete iru*, or by the past tense *kūtabiremashita*. Similarly :

*Nurete imasū*, or *Nuremashita*. “I am (i.e. have become) wet.”

*Kimono ga kawakimashita*. { “Your clothes are dry (i.e.  
have become dry after having  
been wet).”

¶ 314. The aversion of the Japanese language to the use of passive constructions is strongly marked. In nine cases out of ten, the English passive must be replaced either by one of the intransitive verbs just mentioned, or by an active though subjectless construction, thus :

*Risūke<sup>1</sup> to<sup>2</sup> iu<sup>3</sup> otoko<sup>4</sup>*, “A man called Risūke ;” *lit.* “A man<sup>4</sup> (of whom people) say<sup>3</sup> that<sup>2</sup> (he is) Risūke<sup>1</sup>.”

*Kyo-nen<sup>1</sup> tateta<sup>2</sup> uchi<sup>3</sup>*, “A house built last year,” *lit.* “A house<sup>3</sup> (which some one) built<sup>2</sup> last-year.<sup>1</sup>”

*Ate<sup>1</sup> ni<sup>2</sup> narimasen<sup>3</sup>*, “It is not to be depended upon,” *lit.* “(It) becomes-not<sup>3</sup> to<sup>2</sup> reliance<sup>1</sup>.”

*Yoshita<sup>1</sup> hō<sup>2</sup> ga<sup>3</sup> yokarō<sup>4</sup>*, “It had better be given up,” *lit.* “The forbore<sup>1</sup> side<sup>2</sup> will-probably-be-good<sup>4</sup>.”

*Kore<sup>1</sup> wa<sup>2</sup> nani<sup>3</sup> ni<sup>4</sup> tsūkaimasū<sup>5</sup>?* “What is this used for ?” *lit.* “As-for<sup>2</sup> this<sup>1</sup>, (people) use<sup>5</sup> (it) for<sup>4</sup> what<sup>3</sup> ?”

*Kore<sup>1</sup> wa<sup>2</sup>, nan<sup>3</sup> de<sup>4</sup> dekite<sup>5</sup> orimasū<sup>6</sup>?* “What is this made of ?” *lit.* “As-for<sup>2</sup> this<sup>1</sup>, what<sup>3</sup> by<sup>4</sup> forthcoming<sup>5</sup> is<sup>6</sup> ?”

*Konna<sup>1</sup> tansu<sup>2</sup> wa<sup>3</sup>, doko<sup>4</sup> de<sup>5</sup> kaemasū<sup>6</sup>?* “Where are such cabinets as this to be bought ?” *lit.* “As-for<sup>3</sup> such<sup>1</sup> cabinets<sup>2</sup>, where<sup>4</sup> at<sup>5</sup> are-buyable<sup>6</sup> ?”

These examples, together with those given on pp. 57—8 and in ¶ 439, besides others scattered throughout the volume, may serve to show the student how passive idioms are avoided. He could hardly do better than forbid himself the use of them altogether during the first six months of his battle with the language.

#### ON CERTAIN INTRANSITIVE VERBS.

¶ 315. Japanese has a large class of verbs which it is generally convenient to translate by English passive or potential idioms, but which in Japanese itself are, properly speaking, intransitive. Even in English we feel a difference between

two such assertions as “The gold is melting in the furnace,” and “The gold is being melted in the furnace.” In the first case the melting appears as a spontaneous event ; in the second case it is explicitly declared to be the work of some outer agent. The verb of the former corresponds to the Japanese *tokeru*, “to melt” (intransitive) ; that of the latter to *tokareru*, “to get melted” (passive derived from the transitive *toku*, “to melt”). There are thus numbers of intransitive verbs of the second conjugation, formed from transitives of the first conjugation by changing the termination *u* into *eru* :—

TRANSITIVE	INTRANSITIVE	
<i>kaku</i> ,	<i>kakeru</i> ,	“to write.”
<i>kiru</i> ,	<i>kireru</i> ,	“to cut.”
<i>toku</i> ,	<i>tokeru</i> ,	“to melt.”
<i>toru</i> ,	<i>toreru</i> ,	“to take.”
<i>uru</i> ,	<i>ureru</i> ,	“to sell.”
<i>yomu</i> ,	<i>yomeru</i> ,	“to read.”

¶ 316. The transitives *kiru*, *uru*, *yomu*, etc., are used in translating such phrases as “to cut a slab of stone,” “to sell goods,” “to read a sentence.” The intransitives *kireru*, *ureru*, *yomeru*, are used in translating such phrases as “This stone cuts easily,” “These goods sell cheaply,” “This sentence does not read well.” The Japanese construction is less closely followed, but practical convenience often best served, by employing the word “can,” thus :

“You can cut this stone easily.”

“These goods can be sold cheaply.”

More especially is this the case when the original verb is itself intransitive according to English ideas, thus : *iku*, “to go ;” *ikeru*, “(I) can go.” But there is never any reference to “I” or “can” in the mind of the Japanese speaker.

¶ 317. The difference between the intransitives in *eru* and the true potentials in *areru* and *rareru* is that the latter tend to express moral ability—"may" rather than "can,"—because the moral ability to perform an action depends on the sanction of a law outside the agent; whereas the forms in *eru* express a physical ability—"can" rather than "may,"—because the physical ability to perform an action is generally independent of any outer will. Thus *ikemasu* means "one can go" (because the way is easy, or because one is a good walker). *Ikaremasu* means "one can go" (because there is no prohibition against so doing). It is true that the two forms are sometimes confounded, just as English speakers occasionally use "can't" where "mayn't" would be more appropriate.

*N. B.* *Ikenai* (politely *ikemasen*) is an idiom of constant occurrence in the sense of "(that) won't do."

¶ 318. The difference in meaning between the passive forms in *areru* and *rareru* and the intransitives in *eru*, the former implying, and the latter not implying, the action of an outer agent, may be illustrated by the following example. *Kirare-mashita* would be used in speaking of a man who had been wounded or killed (lit. cut) by some highwayman or other person. *Kireta* would be used in speaking of a rope which had snapped spontaneously, or of friendly intercourse which had dropped without either of the parties to it formally breaking with each other.

¶ 319. Verbs belonging to the second and third conjugations are not capable of forming intransitives in *eru*, and therefore make shift with the passive potentials in *rareru*. Note however *mieru*, "to be visible," "to seem," formed irregularly from *miru*, "to see." Like it is *kikoeru*, "to be audible," formed from *kiku*, "to hear."

¶ 320. The following are a few examples of intransitives :

*Sōzōshikute kikoemasen.*  
Being-noisy, is-not-audible

{ “There is such a row, I can’t hear a word.”

*Ienai koto wa nai.*  
Cannot-say fact as-for, is-not.

{ “It *can* be said (though in practice people do not often say it).”

*Kono mama de wa irarenai.*  
This fashion by as-for, cannot-be.

{ “We can’t go on in this way.”

*Kore de wa, totemo ikemasen.*  
This by as-for, positively goes-not.

{ “This won’t do at all.”

*Dō de mo shire ya shinai.* (*ya = wa* ; see N. B. to p. 88.)  
Anyhow be-knowable as-for, does-not.

{ “There is no means of knowing.”

*Mazukūte nomenai.*  
Being-nasty, is-undrinkable.

{ “It is too nasty to drink.”

*Mazukūte taberarenai.*  
Being-nasty is-uneatable.

{ “It is too nasty to eat.”

*Yomeru ni wa yomemasu*  
Readable as-for, is-readable  
*ga, — te ga warukūte,*  
although, hand (nom.) being-bad,  
*koto no hoka mendō desu.*  
extraordinarily troublesome is.

{ “Oh ! yes, one *can* read it ; but it is extremely difficult, owing to the badness of the handwriting.”

Observe the repetition of the verb at the beginning of this last example. A specially strong emphasis is often expressed by this idiom, for which see ¶ 124 (p. 88).

#### ON TRANSITIVE AND INTRANSITIVE PAIRS OF VERBS.

¶ 321. In English the same word commonly does duty both as a transitive and as an intransitive verb, the context alone determining in which of these acceptations it is to be understood. Sometimes the passive does duty for the



intransitive, sometimes altogether different words are employed. In Japanese the transitive and intransitive meanings are almost always expressed by different verbs derived from the same root, thus :

INTRANSITIVE	TRANSITIVE
<i>aku</i> , 1st. conj., "to be open ;"	<i>akeru</i> , 2nd. conj., "to open."
<i>hajimaru</i> , 1st. conj., "to begin ;"	<i>hajimeru</i> , 2nd. conj., "to begin."
<i>hirakeru</i> , 2nd. conj., "to become civilised ;"	<i>hiraku</i> , 1st. conj., "to civilise."
<i>kaeru</i> , 1st. conj., "to return ;"	<i>kaesu</i> , 1st. conj., "to return."
<i>kakureru</i> , 2nd. conj., "to hide (oneself) ;"	<i>kakûsu</i> , 1st. conj., "to hide."
<i>naoru</i> , 1st. conj., "to get well ;"	<i>naosu</i> , 1st. conj., "to cure."
<i>nobiru</i> , 3rd. conj., "to stretch ;"	<i>nobasu</i> , 1st. conj., "to stretch."
<i>oreru</i> , 2nd. conj., "to break ;"	<i>oru</i> , 1st. conj., "to break."
<i>oriru</i> , 3rd. conj., "to descend ;"	<i>orosu</i> , 1st. conj., "to lower."
<i>sorou</i> , 1st. conj., "to match ;"	<i>soroeru</i> , 2nd. conj., "to match."
<i>tasûkaru</i> , 1st. conj., "to be saved ;"	<i>tasûkeru</i> , 2nd. conj., "to save."
<i>tatsu</i> , 1st. conj., "to stand ;"	<i>tateru</i> , 2nd. conj., "to set up."
<i>yakeru</i> , 2nd. conj., "to burn ;"	<i>yaku</i> , 1st. conj., "to burn."

*N. B.* Sometimes only one of the pair is in modern use, e.g., *hosu* “to dry” (1st. conj., trans.), the corresponding intransitive of which—*hiru* (3rd. conj.)—is now always replaced by the synonymous verb *kawaku*.

¶ 322. The derivation of these pairs of verbs from a common root follows no fixed rule. Practice and the dictionary are the only guides. At the same time we may note that :

I. Numbers of intransitives of the 1st. conjugation end in *aru*, thus :

<i>aratamaru</i> ,	“to be reformed.”	} Such mostly have corresponding transitives in <i>eru</i> belonging to the 2nd. conjugation, thus, <i>aratameru</i> , <i>kakeru</i> , <i>kasaneru</i> , etc.
<i>kakaru</i> ,	“to hang.”	
<i>kasamaru</i> ,	“to be piled up.”	
<i>mazaru</i> ,	“to be mixed.”	
<i>sadamaru</i> ,	“to be fixed.”	
<i>todomaru</i> ,	“to stop.”	

The reason of such verbs in *aru* all being intransitives is that they are formed by the agglutination of the substantive verb *aru*, “to be,” to the stem.

¶ 323. II. Numbers of transitives of the 1st. conjugation have stems ending in *s*, thus :

<i>kesu</i> ,	“to extinguish.”	} The corresponding intransitives follow no fixed analogy.
<i>kowasu</i> ,	“to break.”	
<i>marwasu</i> ,	“to turn.”	
<i>modosu</i> ,	“to give back.”	
<i>utsusu</i> ,	“to remove.”	
<i>wakasu</i> ,	“to boil.”	

The *s* terminating the stem of such verbs is probably—in many cases at least—a fragment of the auxiliary *suru*, “to do.”

## REFLEXIVE VERBS.

¶ 324. The Japanese language has no reflexive verbs. But we may, before quitting the subject of intransitive verbs, draw attention to the fact that many Japanese intransitives correspond to European reflexives, as, for instance, the following :

JAPANESE INTRANSITIVES	ENGLISH REFLEXIVES
<i>asobu</i> ,	"to amuse oneself" ("to play").
<i>hataraku</i> ,	"to exert oneself" ("to work").
<i>kūtabireru</i> ,	"to tire oneself" ("to get tired").
<i>shitaganu</i> ,	"to conform oneself" ("to obey").

Many compounds with *suru* likewise correspond to English reflexives, thus :

<i>jisatsu suru</i> ,	"to kill oneself" ("to commit suicide").
<i>manzoku suru</i> ,	"to content oneself" ("to be content").
<i>shitaku suru</i> ,	"to prepare oneself" ("to get ready").
<i>taikutsu suru</i> ,	"to bore oneself" ("to get bored").

V. B. The alternative non-reflexive English equivalents, which we have given for each of the above, will suffice to show how easy it is to render a reflexive idea in some other way, and how natural it therefore was for the Japanese mind not to hit on the reflexive form of verbal expression.

In cases where the word "self" would be emphasised in English, Japanese idiom adds some other word to the phrase. Speaking, for instance, of a child amusing himself (playing), one would simply say *Asonde orimasu*, whereas the emphatic "He is amusing *himself*" (i.e. playing alone) would be *Hitori de asonde orimasu*.

## CAUSATIVE VERBS.

¶ 325. Causative verbs are derived from transitives or intransitives according to the following rule :—

In verbs of the 1st. conjugation add *seru*, in verbs of the 2nd. and 3rd. conjugations add *saseru* to the negative base, thus :

1st. conj.	<i>korosu</i> ,	" to kill ;"	<i>korosaseru</i> ,	" to cause to kill."
	<i>oku</i> ,	" to put ;"	<i>okaseru</i> ,	" to cause to put."
	<i>shiru</i> ,	" to know ;"	<i>shiraseru</i> ,	{ " to cause to know," i.e. " to inform."
	<i>yomu</i> ,	" to read ;"	<i>yomaseru</i> ,	" to cause to read."
2nd. conj.	<i>eru</i> ,	" to obtain ;"	<i>esaseru</i> ,	{ " to cause to obtain," i.e. " to give."
	<i>taberu</i> ,	" to eat ;"	<i>tabesaseru</i> ,	{ " to cause to eat," i.e. " to feed."
3rd. conj.	<i>abiru</i> ,	" to bathe ;"	<i>abisaseru</i> ,	" to cause to bathe."
	<i>tsūkiru</i> ,	{ " to come to an end ;"	<i>tsūkisase- ru</i> ,	{ " to cause to come to an end."

V. B. The *s* of the causative termination is probably a fragment of the verb *suru*, "to do."

The chief irregular verbs are made causative as follows :

<i>kuru</i> ,	" to come ;"	<i>kosaseru</i> ,	" to cause to come."
<i>shinuru</i> ,	" to die ;"	<i>shinaseru</i> ,	" to cause to die."
<i>suru</i> ,	" to do ;"	<i>saseru</i> ,	" to cause to do."

The polite termination *masū* is not susceptible of the causative form.

¶ 326. An alternative method of forming the causative, which belongs to the Written Language, but which may still occasionally be heard from the lips of the educated, is to agglutinate *shimeru* and *seshimeru* instead of *seru* and *saseru* respectively, thus : *korosashimeru*, *eseshimeru*, *tsūkiseshimeru*.

*N. B.* The verb *imashimoru*, “to warn,” is an interesting example of this method of formation. For though now current as a transitive verb, it is evidently nothing more than the old causative of *imu*, “to shun.” When you warn a man of a thing, you naturally cause him to shun it.

¶ 327. All causatives are conjugated according to the paradigm of the second conjugation (p. 156) and are, like other verbs, susceptible of the passive voice, thus :

*shiraserareru*, “to be caused to know,” *i.e.* “to be informed.”

*tabesaserareru*, “to be caused to eat,” *i.e.* “to be fed.”

*abisaserareru*, “to be caused to bathe.”

In practice, however, these complicated forms are rarely employed.

¶ 328. The Japanese causative includes several shades of meaning. Thus *koshiraesaseru*, the causative of *koshiraeru* “to prepare,” must be rendered sometimes by “to cause to prepare” or “to make....prepare,” sometimes by “to allow to prepare” or “to let....prepare.” The fundamental idea of the causative is that while the action is actually performed by one person, the question as to whether it shall be performed at all is in some way or other decided by another person.

*N. B.* In a few exceptional cases the causation is purely imaginary. For instance, you hope it will not rain to-morrow, and you say *Myōnichi furasetaku nai*, lit. “(I) do not wish to cause (it) to rain to-morrow.”

¶ 329. In causative constructions, the noun standing for the person who is made to perform the action is marked by the postposition *ni*, and the noun standing for the person or thing the action is performed upon is marked by the postposition *wo*.



<i>Kiku</i>	<i>wo</i>	<i>ueki-ya ni</i>	} “ Please make the gardener plant out the chrysanthemums at once.”
Chrysanthemums	( <i>accus.</i> ),	gardener by,	
<i>sugu ni</i>	<i>huesasite</i>	<i>kudasai.</i>	
immediately	causing-t-plant	condescend.	

<i>Daiku</i>	<i>wo</i>	<i>yonde,</i>	} “ It will be as well to send for the carpenter, and get him to repair the broken places.”
Carpenter	( <i>accus.</i> )	having-called,	
<i>futsugō na</i>	<i>tokoro</i>	<i>wo</i>	
inconvenient	place	( <i>accus.</i> )	
<i>naosaseru</i>	<i>ga</i>	<i>ii.</i>	
to-cause-to-r pair	( <i>nom.</i> )	( <i>is</i> ) good.	

<i>Ima</i>	<i>kozūkai</i>	<i>ni</i>	<i>ii-tsūkete,</i>	} “ You had better tell the coolie to come and sweep up the garden.”
Now	coolie	to	commanding,	
<i>nīwa no</i>	<i>sōji</i>	<i>wo</i>	<i>saseru</i>	
garden 's	cleansing	( <i>accus.</i> )	to-cause-to-do	
<i>ga</i>	<i>ii.</i>			
( <i>nom.</i> )	( <i>is</i> )	good.		

<i>Tsumari sake de mo kawase-</i>	} “ I tell you it will end by his getting bullied into treating the other fellow to liquor.”
At-last liquor even to-be-caused-	
<i>rareru no deshō yo!</i>	
to-buy fact will-probably-be, oh!	
(Example of passive of causative from the “ <i>Botan-Dōrō</i> .”)	

<i>Henji</i>	<i>wo</i>	<i>kaite</i>	<i>iru kara,</i>	} “ Please tell the messenger to wait while I write an answer.”
Answer	( <i>accus.</i> )	writing	am because,	
<i>tsūkai no mono</i>	<i>wo</i>	<i>matashite</i>		
message s' person	( <i>accus.</i> )	causing-to-wait		
<i>kudasai.</i>				
condescend.				

*N. B.* The gerunds *uesashite* and *matashite* should, strictly speaking, be *uesasete* and *matasete*, according to the paradigm of the second conjugation to which all causative verbs belong. But it is very usual in ordinary conversation thus to make the gerund of such causative verbs follow the analogy of the first conjugation.

¶ 330. Do not confound transitive verbs of the first conjugation whose stem happens to end in *s*, such as *dasu*, “to put outside,” “to send out;” *hayasu*, “to grow” (trans.), with causative verbs of the second conjugation, thus :

<i>Detagatte</i>	<i>iru</i>	<i>kara,</i>	} “The pug wants to go out; so please let it out.”
Wishing-to-go-out	is	because,	
<i>chin wo</i>	<i>dashite</i>	<i>yatte</i>	
pug ( <i>accus.</i> )	putting-outside	sending	
<i>kudasai.</i>			
condescend.			

<i>Moto</i>	<i>kara</i>	<i>ima</i>	<i>no</i>	<i>yō</i>	} “Did (the Japan- (ese) formerly grow moustaches, as they do now?”
Origin	from,	now	's	fashion	
<i>ni hige</i>	<i>wo</i>	<i>hayashite</i>	<i>ima-</i>		
in, beard ( <i>accus.</i> )	growing	were			
<i>shita ka?</i>					
?					

¶ 331. It is true that we have been obliged to use the causative word “let” in rendering the first of these sentences into English, and that we might just as well have used it in the second. Nevertheless, the distinction has some importance in Japanese. It would be a great mistake to confound *kasu*, “to lend,” with *karisaseru*, “to cause to borrow,” just as it would be a great mistake to confound *tateru*, “to set up,” with *tataseru* (from *tatsu*), “to cause to stand up.” In the case of “lending” and “causing to borrow,” the difference is quite clear even in our English idiom. In Japanese it is so in all cases. Thus, *tateru* means to stand some dead object up, or to “set up” as king some puppet with no will of his own. *Tataseru*, on the other hand, implies that the person who is caused to stand up is an agent possessed of independent volition. *Tatesaseru*, the causative of *tateru*, “to set up,” would mean to cause another to set a third person up. To take another instance, *orosu* means “to lower,” i.e. “to launch,” a vessel into the water, while *orisaseru* (causative of *oriru*, “to descend”) would be used, let us say, of making a person descend the side of a ravine on his own feet.

¶ 332. Though scrupulous with regard to the above point, the Japanese are less careful than ourselves to distinguish the causative from the ordinary active idiom. Thus, where we should say "I am going to *have* my hair cut," they prefer to say simply *Kami*<sup>1</sup> *wo*<sup>2</sup> *kari*<sup>3</sup> *ni*<sup>4</sup> *ikimasu*<sup>5</sup>, lit. "(I) go<sup>5</sup> to<sup>4</sup> cut<sup>3</sup> (my) hair<sup>1</sup>." Even in English, however, we often violate logical exactness in precisely the same way. Thus we are apt to say that we are building a house, when what we really mean is that we are having one built for us by an architect, who himself causes it to be built by the workmen.

N. B. The causative occurs idiomatically in a few cases where European usage goes quite a different way. Thus, "Such and such a Chinese character is read so and so" is in Japanese *Nani-nani no ji wo nani-nani to yomasemasu*, with the causative representing our passive. The idea is of course that the literary authorities induce the world at large to pronounce the character in such and such a way. *Noboseru*, meaning "to be flushed," though causative in form, gives no indication as to what causes the blood to rush upwards. The phrase *Kirashi-mashite gozaimasu* (from *kiru*, "to cut"), used by tradesmen to signify that they are "out" of an article, offers another curious instance.

¶ 333. Observe that though Japanese, as stated in ¶ 327, p. 213, has passive forms of the causative, it has no causative forms of the passive. It never uses such idioms as the English "to cause to be arrested," "to cause to be altered," etc., but always employs the corresponding active instead, thus :

<i>Mihon wo motte kosa-</i>	} "We will let some samples be brought, and then consult about the matter." <i>More lit.</i> "We will cause (some one) to bring some samples," etc.
Sample ( <i>accus.</i> ) carrying	
<i>shite,</i>	
ing-caused-to-come,	
<i>itashimashō.</i>	
( <i>we</i> ) will-do.	<i>sōdan</i> consultation

This is but an additional illustration of the marked preference which the Japanese language has for the active over the passive voice.

*N. B.* Note in passing how *motte kuru*, “to bring,” becomes *motte kosaseru*, “to cause to bring,” the second verb *kuru* alone suffering a change of form. All such cases are treated in the same manner.

## COMPOUND VERBS.

¶ 334. Many complex verbal ideas are expressed in Japanese by means of compound verbs, which replace the prepositional verbs of European languages, and sometimes correspond to whole phrases, thus :—

*tobi-agaru*, lit. “jump-ascend,” i.e. “to ascend by jumping,” “to jump up.”

*tobi-komu*, lit. “jump-enter,” i.e. “to enter by jumping,” “to jump in.”

*tobi-kosu*, “to cross by jumping,” i.e. “to jump across.”

*kiri-korosu*, “to kill by cutting,” i.e. “to cut to death.”

*buchi-korosu*, “to kill by beating,” i.e. “to beat to death.”

*buchi-taosu*, “to prostrate by beating,” i.e. “to knock down.”

*mi-mawaru*, “to go round by looking,” i.e. “to look round.”

*mi-otosu*, “to drop in looking,” i.e. “to overlook.”

*mi-sokonau*, “to mistake in looking,” i.e. “to fail to see.”

*kiki-sokonau*, “to mistake in hearing,” i.e. “to fail to hear.”

*shini-sokonau*, “to mistake in dying,” i.e. “barely to escape death.”

*wake-ataeru*, “to divide and give,” i.e. “to give in shares.”

¶ 335. The following are further examples chosen from among many scores of those in commonest use :

*de-au*, “to meet by going out,” i.e. “to meet out of doors,” “to encounter.”

*deki-agaru*, “to forthcome and rise,” i.e. “to be completed.”

*meguri-au*, "to meet by going round," i.e. "to come across after many adventures."

*mi-tsūkeru*, "to fix by seeing," i.e. "to notice."

*mōshi-awaseru*, "to cause to meet by saying," i.e. "to arrange beforehand." (*Awaseru* is the causative of *au*, "to meet.")

*nori-okureru*, "to be late in riding," i.e. "to be too late (for the train, etc.)."

*omoi-dasu*, "to put outside by thinking," i.e. "to call to mind."

*toki-akasu*, "to loosen and clear," i.e. "to explain."

*tsūki-ataru*, "to reach by striking," i.e. "to strike against,"  
"to come to the end (of a street)."

*uke-au*, "to meet by receiving," i.e. "to guarantee."

*uke-toru*, "to take by receiving," i.e. "to take delivery of."

*uri-sabaku*, "to manage by selling," i.e. "to sell off."

¶ 336. Some verbs recur with special frequency in the character of second member of a compound; thus (to mention only three or four) :

*Dasu* denotes the action of coming out, taking out, or beginning, as in *hashiri-dasu*, "to run out;" *tori-dasu*, "to take out;" *naki-dasu*, "to begin to cry."

*V. B.* *Dasu* is properly a transitive verb, corresponding to the intransitive *deru*, "to come out." Its intransitive use in such compounds as *hashiri-dasu* is therefore somewhat anomalous, but it is sanctioned by usage.

*Kakaru* shows that the action denoted by the chief verb is about to commence, or else that it is accidental, as in *naori-kakaru*, "to be on the road to recovery;" *tōri-kakaru*, "to happen to pass by."



*Kakeru*, like *kakeru*, shows that the action is about to commence, as in *shi-kakeru*, “to begin to do ;” *hanashi-kakeru*, “to begin to speak to,” “to accost.”

*Kiru*, “to cut,” indicates totality, as in *kai-kiru*, “to purchase the whole” (of a consignment, etc.) ; *kari-kiru*, “to hire the whole” (of a house, etc.) ; *shine-kiru*, “to close up” (e.g. a room undergoing repairs).

*Komu* corresponds to the English word “in,” as in *tobi-komu*, “to jump in ;” *furi-komu*, “to come in” (said of rain or snow coming into the house).

On the other hand, *toru*, “to take,” is used in numberless compounds as their *first* member, with but little independent meaning. Thus, *tori-atsūkau*, the same as *atsūkau*, “to manage ;” *tori-kaeru*, the same as *kaeru*, “to change,” “to exchange ;” *tori-shiraberu*, “to investigate.” The prefix seems to make the signification of the second verb a little more precise.

¶ 337. Occasionally three verbs are compounded together, as *mōshi-age-kaneru*, a very respectful way of expressing “to hesitate to say.” It is compounded of *mōsu*, “to say ;” *ageru*, “to lift up ;” and *kaneru*, “to be unable.”

¶ 338. Compound verbs, like simple ones, are susceptible of taking the negative, passive, potential, and causative suffixes, as :

*buchi-taosanakatta*, “did not knock down ;”

*buchi-taosenakatta*, “could not knock down ;”

*buchi-taosarete*, “being knocked down ;”

*buchi-taosaseru*, “to cause to knock down ;”

all from the verb *buchi-taosu*, “to knock down.”

¶ 339. As illustrated in the examples we have given, the first member of a compound verb is put in the indefinite form, while the second member alone is conjugated through the various moods and tenses. The first member generally stands in an adverbial relation to the second. Thus in *buchi-korosu*, “to beat to death,” the first member *buchi* shows the manner of action of the second member *korosu*. In some few cases, however, the signification of the two members of the compound is co-ordinated, for instance in *iki-kaeru*, “to go and come back again.”

¶ 340. The Japanese language makes such lavish use of compound verbs that it is essential for him who would speak idiomatically to get into the habit of employing them in preference to simple verbs wherever possible. Here are a few examples of their use :—

*Fūto omoi-dashimashita.*  
Suddenly think-have-put-out.

} “It has just occurred  
to me.”

*Ā! kaki-sokonaimashita.*  
Ah! write-have-mistaken.

} “Oh! I have made a  
mistake (in writing).”

*Kiki-sokonai desū.*  
Hear-mistake (it) is.

} “You have heard  
wrong.”

*Chōdo watatakushi ga*  
Just I (nom.)  
*de-kakeru tokoro deshita.*  
go-out place was.

} “I was just going  
out.”

*Tsūkai ga iki-chigai ni*  
Messengers (nom.) go-differ to  
*narimashita.*  
became.

} “The two messengers  
crossed each other.”

*Kono uchi kara, ii no*  
This inside from, good ones  
*wo eri-dashimashō.*  
(accus.) choose-will-put-out.

} “I will select the  
best from among  
these.”

<i>Furi-dashite</i>	<i>kita</i>			
Fall-beginning	has-come			
<i>kara,</i>	<i>deru</i>	<i>no</i>	<i>zo</i>	
because,	going-out	action	(accus.)	
<i>mi-awasemashō.</i>				
see-will-probably-cause-to-meet.				

"As it has come on to rain, I think I will put off my walk."

<i>Mō</i>	<i>hitotsu</i>	<i>ii-tsūkeru</i>	<i>koto</i>	
Still	one	say-fix	thing	
<i>ga</i>	<i>aru</i>	<i>kara,</i>	<i>ima</i>	<i>no</i>
(nom.)	is	because,	now	's
<i>tsūkai</i>	<i>zo</i>	<i>yobi-kayashite</i>		
messenger	(accus.)	call-having-given-back		
<i>kudasai.</i>				
condescend.				

"I have another order to give to the messenger who has just started off; so please call him back."

*V. B.* With regard to the gerund *kayashite* in this last example, observe that the verb is properly *kaesu* (compare *kacru*, "to go back"); but the corruption *kayasu* is in common colloquial use.

#### THE EQUIVALENTS OF THE VERB "TO BE."

¶ 341. The student who is perplexed by the variety of manners in which the Japanese language expresses the sense of our substantive verb "to be," should note the following remarks:—

*Aru, atta, arō*, etc., except in the case to be mentioned in the next paragraph, mean properly "there is," "there was," "there perhaps will be," but are often best translated by "I (you, etc.) have," "had," "shall have," the Japanese nominative becoming the English objective case, as:

<i>Kane</i>	<i>ga</i>	<i>aru.</i>	
Money	(nom.)	(there) is.	

"I have some money."

By the addition of *masū*, as *arimasū*, *arimashita*, *arimashi*, the expression is made more polite, *gozaimasū*, *gozaimashita*, *gozaimashō* (conf. ¶ 270, p. 171) are more honorific still, but the signification is exactly the same.

- ¶ 342. However *aru*, *arimasū*, *gozaimasū* signify simply “to be” (not “there is”) when construed with a gerund, as illustrated in ¶ 293. *Gozaimasū* also means simply “to be” when construed with an adjective, as

<i>Kono mizu wa, taihen ni karū</i>	} “This water is deliciously soft.”
This water as-for, awfully light	
<i>gozaimasū.</i>	
(it) is.	

The certain present tense of *aru* and of *arimasū* is rarely, if ever, thus used with the *ū* or *ō* form of adjectives (see p. 120 and pp. 124—5), as the adjective includes in itself the idea of the verb “to be.” Thus the less polite equivalent of the above sentence would be simply *Kono mizu wa, taihen ni karui*. In the other tenses, however, the verb *aru* appears as an agglutinated suffix, as explained in ¶ 186 (pp. 128—9), and there exemplified in a paradigm; thus *karukatta*, “was light;” *karukarō*, “is or will probably be light,” etc.

- ¶ 343. *De aru*, *de atta*, *de arō*, etc. (familiar),—*de arimasū*, *de arimashita*, *de arimashō*, etc. (rather polite),—*de gozaimasū*, *de gozaimashita*, *de gozaimashō*, etc. (truly polite), are the simple verb “to be” without “there,”—that is to say, they mean “I am,” “he, she, or it is,” “we are,” “you are,” “they are,” and so on through all the other tenses. *Da* is a corruption of *de aru*; *datta* and *darō* are corruptions of *de atta* and *de arō*, with which they exactly agree in meaning. (Conf. end of ¶ 88, p. 64.) These forms might with propriety be written *d'a*, *d'atta*, and *d'arō*, in order the more clearly to mark their composite origin.

<i>Kore wa nan de aru?</i>	} “What is this?”
This as-for, what is (it)?	
(More often, <i>Kore wa nan da?</i> )	
<i>Uso de gozaimashō.</i>	} “It is probably a lie.”
Lie probably-is.	

*Tōkaidō kara mawatte itta hō* { "Though you  
*Tōkaidō by, turning went side* { mightn't think so, it  
*ga kaette toku darō.* { will probably be  
 (nom.)contrariwise profit will-probably-be. { shorter to go round  
 (Politely, *de gozaimashō.*) { by the Tōkaidō."

- ¶ 344. *Desū*, *deshita*, and *deshō* have the same signification respectively as *de gozaimasū*, *de gozaimashita*, and *de gozaimashō*, of which they are contractions. Thus the second and third examples in the preceding paragraph might equally well read thus :

*Uso deshō.*

*Tōkaidō kara mawatte itta hō ga kaette toku deshō.*

- ¶ 345. *Iru* (3rd. conj., stem *i*) and *oru* (1st. conj., stem *ori*) signify properly "to dwell," hence "to live," "to be" (in a certain place). Their chief use is as auxiliaries (see ¶ 294), in which function they are now often employed in speaking of inanimate things, notwithstanding their original signification, which would seem to limit their application to living creatures.

*N. B.* The use of *iru* for animate beings and *aru* for inanimate still, however, maintains itself in many idioms. Notice, for instance, the difference between *imasū* or *orimasū*, "he is there" (*or* here), "and *arimasū*, "it is there" (*or* here), "there is some."

- ¶ 346. *Irassharu* and *o ide nasaru* are honorific synonyms of *iru*, "to be," and of several other verbs, as will be shown in ¶ 405.

- ¶ 347. *Ja*, as a verb, is not heard from the lips of Tōkyō speakers. But in the Colloquial of Kyōto, in the language of the stage, and frequently in printed Colloquial (so-called), it takes the place of *da*. It must not be confounded with *ja*, the Tōkyō contracted form of the two postpositions *de wa*, as in *Kore ja nai* for *Kore de wa nai*, "It is not this." (Conf. ¶ 89, p. 64.)



- ¶ 348. *Naru*, “to be,” not to be confounded with *naru*, “to become,” belongs almost entirely to the Written Language. We still find, however, in common use the form *naraba* explained on p. 185, and such expressions as *isoganakereba*<sup>1</sup> *narimasen*,<sup>2</sup> lit. “it-is-not<sup>2</sup> (i.e. it won’t do) if-one-hurries-not<sup>1</sup>” i.e. “you must make haste;” also occasionally the “conclusive present\*” *nari*, used to separate the various items of an enumeration, and hence coming to correspond to our conjunction “or :”

<i>Tōka nari, hatsūka nari.</i>	{ “Ten or twenty days;” less lit. “ten days or a fortnight.”
Ten-days is, twenty-days is.	

- ¶ 349. *Suru*, properly “to do,” sometimes passes over into the sense of “to be.” See ¶¶ 356 and 357.

#### THE VERB *Suru*.

- ¶ 350. No verb recurs more constantly in Japanese than the irregular verb *suru*, the paradigm of which has been given on p. 159, and whose primary signification is “to do,” “to make,” the French *faire*. Sometimes it stands independently in its proper sense of doing or making, the noun governed by it taking the accusative postposition *wo*, as usual with transitive verbs, thus :

<i>Ikōsa wo suru.</i>	“To make war.”
<i>Shūtaku wo suru.</i>	“To make preparations.”
<i>Ryōri wo suru.</i>	“To cook ” ( <i>faire la cuisine</i> ).
<i>Jama wo suru.</i>	{ “To make obstruction,” i.e. “to be in the way.”
<i>Mane wo suru.</i>	{ “To make imitation,” “to imitate,” also simply “to do” (something bad).

\* One form of the present tense is so termed in the Written Language. Conf. ¶ 177, p. 121.

*Sō shīte.* } “ Having done so ; ” “ and then.”

*Omae dō shimasū ?* “ What will you do ? ”  
(famil.)

Compare also such adjectival and adverbial expressions as *chan<sup>1</sup> to<sup>2</sup> shīta<sup>3</sup>*, lit. “ did<sup>3</sup> that<sup>2</sup> quiet<sup>1</sup>,” i.e. simply “ quiet ; ” *sube-sube<sup>1</sup> shīte<sup>2</sup>*, lit. “ having-done<sup>2</sup> smooth<sup>1</sup>,” i.e. simply “ smoothly.” (*Chan* and *sube-sube* are onomatopes.)

¶ 351. More often *suru* sinks into being a mere suffix serving to verbalise nouns. Of verbs thus formed, the modern language contains an enormous number. The following are a few specimens :

<i>aisuru</i> ,	“ to love ; ”	from <i>ai</i> ,	“ love.”	} These Chinese nouns are rarely, if ever, used alone.
<i>chakūsuru</i> ,	“ to arrive ; ”	„ <i>chaku</i> ,	“ arrival.”	
<i>hisuru</i> ,	“ to compare ; ”	„ <i>hi</i> ,	“ comparison.”	
<i>jisuru</i> ,	“ to refuse ; ”	„ <i>ji</i> ,	“ refusal.”	
<i>kessuru</i> ,	“ to decide ; ”	„ <i>ketsu</i> ,	“ decision.”	
<i>sassuru</i> ,	“ to guess ; ”	„ <i>satsu</i> ,	“ a guess.”	
<i>anshin suru</i> ,	“ to feel at ease ; ”	from <i>anshin</i> ,	{ “ an easy heart.”	
<i>chōai suru</i> ,	“ to love ; ”	„ <i>chōai</i> ,	“ love.”	
<i>kaikwa suru</i> ,	{ “ to be(come) civilised ; ”	„ <i>kaikwa</i> ,	{ “ civilisation.”	
<i>kenkwa suru</i> ,	“ to quarrel ; ”	„ <i>kenkwa</i> ,	“ a quarrel.”	
<i>senshi suru</i> ,	{ “ to die on the battle-field ; ”	„ { <i>sen</i> ,	{ “ battle,” and <i>shi</i> , “ death.”	
<i>tōchaku suru</i> ,	“ to arrive ; ”	„ <i>tōchaku</i> ,	“ arrival.”	

*N. B.* It seems to have become usual among transliterators to attach *suru* to the preceding noun (e.g. *aisuru*, *chakūsuru*) when this noun consists of a single Chinese character, and to write it separately (e.g. *anshin suru*, *chōai suru*) when the noun consists of two Chinese characters. There is nothing to object to in this practically convenient distinction.

¶ 352. When the noun is a monosyllable, the verb formed from it by means of *suru* is sometimes treated as if it belonged to the first regular conjugation, thus *jisanai*, “he does not refuse” (as if from *jisu*), instead of *jishinai*. But this is incorrect and somewhat vulgar.

¶ 353. When the noun is a monosyllable ending in *n*, *suru* generally changes to *zuru* in the Written Language, and thence to *jiru* in Colloquial speech, this *jiru* being conjugated regularly according to the paradigm of the third conjugation. The same thing sometimes happens even when the final letter is not *n*, thus :

<i>anjiru</i> ,	“to be anxious ;”	from <i>an</i> ,	“opinion.”	} Not used alone.
<i>ōjiru</i> ,	“to accord ;”	„ <i>ō</i> ,	“accordance.”	
<i>ronjiru</i> ,	“to argue ;”	„ <i>ron</i> ,	“argument.”	
<i>sonjiru</i> ,	“to be injured ;”	„ <i>son</i> ,	“injury.”	

¶ 354. The examples given in ¶¶ 351—3 are all Chinese words. *Suru* is less frequently attached to words of native Japanese origin. The following and several others are, however, in common use :

*agari-sagari suru*, “to go up and down ;” from the indefinite forms (used substantively) of *agaru*, “to ascend,” and *sagaru*, “to descend.”

*ne-age suru*, “to raise a price ;” from *ne*, “price,” and *ageru*, “to raise.”

*kega suru*, “to be wounded ;” from *kega*, “a wound.”

¶ 355. There are a few instances of *zuru* or *jiru* (for *suru*) being agglutinated to an adjective stem, as :

*karonjiru*, “to think lightly of ;” from *karui*,\* “light.”

---

\* *Karoki*, *karoshi* in the Written Language, whence the *o* of *karonjiru*.

*omonjiru*, "to esteem ;" from *omoi*, "heavy."

But these words sound bookish, and are not much used in genuine Colloquial.

- ¶ 356. Just as in French the expression *faire chaud* does not mean "to make hot," but "to be hot," so also in Japanese the verb resulting from the combination of *suru* with a noun is not necessarily a transitive verb. It may indeed be transitive ; but sometimes it is intransitive, and sometimes it corresponds to an English passive, as variously illustrated in the examples given in the preceding paragraphs. In a few cases, e.g., *shōjiru* (for *shōsuru*), "to produce" or "to be produced," it has a double acceptation. Usage is the sole arbiter in each instance. When usage sanctions the transitive use, then the corresponding passive is obtained by substituting for *suru* its passive *serareru* or *sareru*, thus :

<i>aisuru</i> ,	"to love ;"	<i>aiserareru</i> ,	"to be loved."
<i>chōchaku suru</i> ,	"to thrash ;"	<i>chōchaku sera-</i>	{ "to get a thrashing."
		<i>reru</i> ,	
<i>omonjiru</i> ,	"to esteem ;"	<i>omonjirareru</i> ,	{ "to be es- teemed."

- ¶ 357. Sometimes *suru*, when used independently, takes *ga* instead of *wo*. It then signifies "to be," as in

*Oto ga suru*, "There is a noise."

*Zutsū ga suru*, "There is a headache," i.e. "I have a headache."

- ¶ 358. Construed with the particle *to*, *suru* means "to be about to," thus :

*Ikō to shīte*, "Being about to go."

Construed with the particle *ni*, *suru* forms an idiom which the following sentence may serve to illustrate :

*Kiette kara no koto ni shiyō.* { "I will leave it till  
Having-returned after s' thing to will-do. { after my return."

## VERBS LIABLE TO BE MISTAKEN FOR EACH OTHER.

¶ 359. Foreign students of Japanese are often naturally perplexed by the fact that the stems of many verbs of the 1st conjugation end in *r*, while two of the "bases" (the certain present and the conditional base) of verbs of the 2nd and 3rd. conjugations always contain an *r*. For instance, is *shaberu*, "to chatter," of the 1st. conjugation or of the 2nd.? It is of the 1st., because the stem is *shaber*, the indefinite form *shaberi*, and the negative base *shabera*. On the other hand, *tsumeru*, "to pack," is of the 2nd. conjugation, the letter *r* belonging in this case, not to the stem, but to the termination. Similarly *chir-u*, "to be scattered," is of the 1st. conjugation, while *ni-ru*, "to boil," is of the 3rd. Especially perplexing are such pairs of verbs as *her-u* (1st. conj.), "to diminish," and *he-ru* (2nd. conj.), "to pass through;" *kir-u* (1st. conj.), "to cut," and *ki-ru* (3rd. conj.), "to wear." Neither is it easy at first sight to distinguish correctly all the forms of, say, *todomar-u*, the intransitive verb "to stop," from those of *todome-ru*, the corresponding transitive verb "to stop." Practice and the dictionary are the only guides in this matter.

¶ 360. The comparative paradigm on the opposite page will serve to illustrate the differences obtaining, in the various moods and tenses, between pairs or sets of like-sounding verbs, such as those above-mentioned. The three verbs given are all in daily Colloquial use. They are:

*iru*, 1st. conj., stem *ir*; "to go in," used chiefly in the sense of "to be useful," and in the phrase *ki ni iru*, "to go into one's mind," i.e. "to be agreeable to one."

*ireru*, 2nd. conj., stem *ir*; "to put in."

*iru*, 3rd. conj., stem *i*; "to dwell," "to be."



*Iru*, "to go in," and *ireru*, "to put in," are related to each other as respectively the intransitive and transitive forms of the same verb. The resemblance of these two to *iru*, "to be," is merely fortuitous.

361.

	1st. Conj. <i>Iru</i> , "to go in."	2nd. Conj. <i>ireru</i> , "to put in."	3rd. Conj. <i>iru</i> , "to be."
	POSITIVE VOICE		
1st.	Certain Present or Fut.	<i>iru</i>	<i>iru</i>
2nd.	Indefinite Form	<i>iri</i>	<i>i</i>
3rd.	Conditional Base	<i>ire</i>	<i>ire</i>
4th.	Negative Base	<i>ira</i>	<i>i</i>
	NEGATIVE VOICE		
	Imperative	<i>iru-na!</i>	<i>iru-na!</i>
	Improb. Pres. or Fut.	<i>irumai</i>	<i>imai</i>
	Certain Pres. or Fut.	<i>iran(ō) or iranai</i>	<i>in(ō) or inai</i>
	Certain Past	<i>irananda or iranakatta</i>	<i>inanda or inakatta</i>
	Improbable Past	<i>iranandarō or irana- kattarō</i>	<i>inandarō or inakattarō</i>
	Frequentative Form	<i>iranandari or irana- kattari</i>	<i>inandari or inakattari</i>
	Conditional Present	<i>iraneba or iranakereba</i>	<i>ieba or inakereba</i>
	Conditional Past	<i>iranandara(ba) or ira- nakattara(ba)</i>	<i>inandara(ba) or in- akattara(ba)</i>
	Concessive Present	<i>iranedo(mo) or irana- keredo(mo)</i>	<i>inedo(mo) or inakere- do(mo)</i>
	Gerund	<i>irazu</i>	<i>izu</i>
		<i>iranakite</i>	<i>inakite</i>
		<i>iranai de</i>	<i>inai de</i>

## VERBS USED AS OTHER PARTS OF SPEECH.

¶ 362. Some few verbs, mostly in the gerundial form, are used as postpositions, e.g.

*motte*, "with," "by means of;" from *motsu*, "to hold."  
*ni yotte*, "owing to;" from *yoru*, "to rely."

¶ 363. Others correspond to English adverbs, adverbial phrases, or conjunctions, thus :

*amari*, "too (much) ;" indef. form of *amaru*, "to exceed."  
*hajimete*, "for the first time," } gerund of *hajimeru*, "to  
 "never before ;" } begin" (trans.).

*kaette*, "contrary to what one might expect ;" gerund of  
*kaeru*, "to return" (intrans.).

*kiri* (vulg. *kkiri*), used as a suffix meaning "only," e.g.  
*sore-kiri*, "only that ;" indef. form of *kiru*, "to cut."

*nokorazu*, "without excep- } negative gerund of *nokoru*,  
 tion," "all ;" } "to remain."

*sayōnara*, "good-bye," lit. "if that } *nara(ha)*, conditional  
 be so (we must part)." } of *naru*, "to be."

*semete*, "at least," "at most ;" gerund of *semeru*, to "treat  
 with rigour."

*shiite*, "urgently ;" gerund of *shūru*, "to urge."

*subete*, "altogether," "all ;" } gerund of *suberu*, "to unite  
 in one."

*tatoeba*, "for instance ;" condit. of *tatoeru*, "to compare."

¶ 364. The present tense is in some few cases doubled and used adverbially, thus :

*kaesu-gaesu*, "over and over again ;" from *kaesu*, "to send back."

¶ 365. It has already been shown in pp. 140—1 how Japanese verbs, and phrases formed from verbs, frequently replace the adjectives of European languages.

## CHAPTER X.

### THE ADVERB, INTERJECTION, AND CONJUNCTION.

#### SPECIAL PHRASEOLOGY.

¶ 366. Japanese has few if any true adverbs. Almost all the words corresponding to our adverbs prove, on examination, to be stragglers from the other parts of speech. It will, however, afford some insight into the nature of the language, and be practically useful to students, to glance at the various expedients by which the necessity for adverbs is obviated.

¶ 367. The indefinite forms in *ku* of adjectives are used adverbially, and correspond for the most part to English adverbs in “ly,” although, as has been explained in ¶¶ 180—181 (pp. 122—4), such is not their original force, nor indeed their invariable force even at the present day :—

<i>Zōsa</i>	<i>naku</i>	<i>dekimasū.</i>	}	“It can easily be done.”
Difficulty	not-being,	(it)forthcomes.		

<i>Atarashiku</i>	<i>tsukurimashita.</i>	}	“It has been newly built.”
Newly	have-made.		

<i>Kitanarashiku</i> <sup>1</sup>	<i>miemasū</i> <sup>2</sup> .	“It looks <sup>2</sup> dirt(il)y <sup>1</sup> .”
-----------------------------------	-------------------------------	--

*N. B.* Some few adjectives are no longer used colloquially, except in the *ku* form corresponding to our adverbs, e.g. *kotogotoku*, “altogether ;” *mattaku*, “quite.”

¶ 368. Japanese nouns often correspond to European adverbs, e.g. *kon-nichi*, lit. “this day,” i.e. “to-day ;” *jū-bun*, lit.

“ten parts,” i.e. “plenty,” “quite;” *ō-kata*, lit. “great side,” i.e. “mostly;” *ko-ko*, lit. “this” (1st. *ko*), “place” (2nd. *ko*), i.e. “here.” (Conf. ¶ 64, p. 45.) Words of this class retain their substantive character so completely that the equivalents of such particles as “of,” “at,” “from,” etc.,—in fact the postpositions,—can be construed with them as readily as with any other substantives, thus :

<i>Doko</i>	<i>made</i>	<i>o</i>	<i>ide</i>	<i>ni</i>	} “How far are you going?”
Where	till,	honourable	exit	to	
<i>narimasū</i> ぞ becomes ?					

<i>Asūko</i>	<i>kara</i>	<i>saki</i>	<i>zwa</i> ,	} “It is no distance on from there to the next place.”
There	from.	front	as-for.	
<i>jiki</i> <i>desū</i> . immediately is.				

<i>Itsumo</i>	<i>no</i>	<i>kimono</i>	<i>de</i>	<i>yoroshii</i> .	} “My ordinary clothes will do.” (Said to one's own servant.)
Always	of.	clothes	by	(is) good.	

<i>Ato</i>	<i>de</i>	<i>koko</i>	<i>zwa</i>	<i>sōji</i>	} “Please clean this room afterwards.” (Said to the servant at a hotel.)
After	by,	here	(accus.)	cleaning	
<i>shīte</i> <i>kudasai</i> . doing condescend.					

<i>Sonna</i>	<i>ni</i>	<i>sāwaija</i>	} “I say! you mustn't make such a row.”
So		as-for-making-a-row,	
<i>ikenai</i> <i>yo!</i> is-no-go, oh!			

¶ 369. Some nouns receive an adverbial tinge by means of reduplication, as :

*hō-bō*, “everywhere;” from *hō*, “side,” “direction.”  
*naka-naka*, “very,” “more than you might think;” from  
*naka*, “inside.”

*tabi-tabi*, “often;” from *tabi*, “a time” (*une fois*).  
*toki-doki*, “sometimes;” from *toki*, “time” (*le temps*).  
*tokoro-dokoro*, “here and there;” from *tokoro*, “a place.”

- ¶ 370. There are also many words which are nouns etymologically speaking, but which are always or almost always used as adverbs, and which mostly take the post-position *ni*, as *jiki* or *jiki ni*, “immediately;” *sude ni*, “already;” *sugu* or *sugu ni*, “directly.”
- ¶ 371. Phonetic decay has considerably altered some of these words in their passage from other parts of speech to the state of adverbs. Thus *dō* ？ “how?” is a corruption of *dono yō* ？ “what manner?” Similarly *sō* or *sayō*, “in that way;” and *ā*, “in that way,” are derived from *sono yō*, and *ano yō* respectively, while *kō*, “in this way,” “thus,” is from Classical *kaku*.
- ¶ 372. Many words which we are obliged to translate by adverbs or adverbial phrases are the gerunds of verbs, as explained in ¶¶ 362—3 (p. 230). How truly words of this class retain their verbal force even at the present day, may be seen from the use of such phrases as *hitori<sup>1</sup> mo<sup>2</sup> nokorazu<sup>3</sup>*, “all without exception,” lit. “even<sup>2</sup> one-person<sup>1</sup> remaining-not<sup>3</sup> (behind).”
- ¶ 373. The following are some of the chief Japanese words corresponding to our adverbs, not already mentioned in this chapter. More will be found in the paradigm on p. 52.
- |   |  |
|---|--|
| <i>bakari</i> , “about,” “only.”              | <i>itsudemo</i> , “always;” <i>with a negative verb</i> , “never.”   |
| <i>chi(t)to</i> , } “a little,”               |  |
| <i>chotto</i> , } “slightly.”                 |  |
| <i>choito</i> , }                             |  |
| <i>dake</i> , “only,” “about,”                | <i>ma</i> , “quite” (always combined with the following adjective, whose initial consonant is doubled, as <i>makkurai</i> , “pitch-dark,” from <i>kurai</i> , “dark”). |
| “as . . . as.”                                |  |
| <i>hanahada</i> , “very.”                     | <i>mada</i> , “still;” <i>with a negative verb</i> , “not yet.”  |
| <i>ikaga</i> ？ “how?”                         |  |
| <i>iku bun ka</i> , “rather,” “more or less.” |  |



*mata*, "again."

*mazu*, "in the first place,"  
"well!" (In this sense  
often abbrev. to *ma*.)

*mō*, "already;" *with a*  
*negative verb*, "no more."

*motto*, "more" (adverb).

*naru-take*, "as...as possi-  
ble;" "if possible."

*naze* ? "why?"

*sate*, "well!"

*shikoshi*, "a little."

*tada* (vulgarly and empha-  
tically *tatta*), "merely,"  
"nothing but."

*tadaima*, "immediately"  
(from *tada*- "only," and  
*ima*, "now.")

*taisō*, "much," "very."

*takusan*, plenty, much.

*tokoro de*, "thereupon,"  
"and so."

*tokoro ga*, "nevertheless,"  
"still."

*yahari* (emphatically *yap-  
pari*), "also."

*yohodo* (emphatically *yop-  
podo*), "very."

*zehi*, "positively" (from  
Chinese *ze*, "good," and  
*hi* "bad," like our phrase  
"for better for worse").

*zuibun*, "a good deal,"  
"pretty" (as in "pretty  
tired").

*N. B.* Avoid, as much as possible, the Japanese equivalents for  
"very," "a little," "rather," as the Japanese rarely employ them.

¶ 374. It may seem strange that the foregoing list should  
contain no equivalent for our adverbs of affirmation and  
negation, "yes" and "no." The reason is that there are  
no words exactly corresponding to our "yes" and "no"  
in Japanese. There exists, it is true, a word *ie* which  
means "no;" but it is little used, except when the denial  
is emphatic. The word *he!* *hei!* or *hai!* which may  
sometimes be translated by "yes," is properly an interjection  
used to show that one has heard and understood what has  
been said to one. It does not generally imply assent to a  
statement. Thus, when a tea-house girl is called, she  
will cry out *hei!* simply to show that she is coming.

Instead of "yes," the Japanese say "that<sup>1</sup> is<sup>2</sup> so<sup>3</sup>," *sō*<sup>3</sup>  
*da*<sup>2</sup>, more politely *sō desū*, still more politely *sayō de gozai-  
masū*. Similarly for "no" they say "that is not so," *sō ja*

*nai*, politely *sayō de gozaimasen*. Or else they repeat the verb of the question, thus :

<i>O</i>	<i>wakari</i>	<i>ni</i>	<i>nari-</i>	} “Do you under- stand?”
Honourable	understanding	to	has-	
<i>mashita ka</i>	(For use of past tense)			
become?	(here, conf. ¶ 274, p. 176.)			

<i>Wakarimashita.</i>	} “Yes.”
Have-understood.	

<i>Wakarimasen.</i>	} “No.”
Understood-not.	

<i>O</i>	<i>ide ni narimasu ka</i>	<i>?</i>	} “Is he coming?”
Honourable	exit to	becomes	

<i>Sayō de gozaimasu.</i>	} “Yes.”
So (it) is.	

*N. B.* In familiar intercourse, *sayō de gozaimasu* is often abbreviated to the single word *sayō*.—Some speakers use the word *ikanimo* for “yes;” but this is decidedly old-fashioned.

¶ 375. The Japanese have a habit, which generally proves irritating to foreigners, of answering one question by another, especially in cases where a European would simply say that he did not know. Thus :

<i>O</i>	<i>kaeri ni narimashita ka</i>	<i>?</i>	} “Have they come home?”
Honourable	return to	has-become	

<i>Ikaga de gozaimasu ka</i>	<i>?</i>	} “How is it?” i.e. “I don’t know.”
How	is	

¶ 376. Japanese idiom differs from ours with respect to the answer given to a negative interrogation. The following examples will serve to illustrate the difference, which must be constantly borne in mind if grave misunderstandings are to be avoided :—

“Isn’t he coming?”	<i>Kimasen ka</i>	<i>?</i>
--------------------	-------------------	----------

“No.” { *Sayō de gozaimasū.* (I.e. It is so as the negative in your question implies.)  
*Kimasen.*  
*He!*

“Oh! yes, he is.” { *Ie!*  
*Kimasū.*

“Of course he is!” *Kimasū to mo.*  
 (Conf. middle of p. 85.)

¶ 377. Adverbial phrases are formed by means of the post-positions *de*, *mo*, *to*, and especially *ni*, thus :

*don to*, “with a bang.”

*shidai-shidai ni*, “little by little.”

*jōzu ni*, “skilfully.”

*sude ni*, “already.”

*maru de*, “quite.”

*tonlo mo* (with a negative verb), “not in the least.”

*metta ni* (with a negative verb), “rarely.”

*waza to*, “on purpose.”

¶ 378. Onomatopes, like the English words “ding-dong,” “topsy-turvy,” “higgledy-piggledy,” etc., which are generally classed as adverbs, are extremely numerous in Japanese. Such are *bura-bura*, expressive of sauntering ; *guzu-guzu*, expressive of complaining or scolding ; *kyan-kyan*, expressive of the yelping of a dog ; *pika-pika*, expressive of glitter ; *soro-soro*, expressive of slow movement ; *bon-yari*, expressive of obscurity or listlessness ; *katchiri*, expressive of a clicking sound, etc., etc. Almost all words beginning with the letter *p* are onomatopes, excepting *pan*, “bread.”

*A. B.* There is room for doubt whether Japanese *pan* is simply the like-sounding Spanish word, or whether it may not rather be a corruption of Portuguese “pão,” anciently spelt “pam ;” for the Portuguese came to Japan fully forty years before the Spaniards, namely, in the middle of the 16th century.

#### INTERJECTIONS.

¶ 379. The chief interjections, besides *he!* (see p. 234) and those more or less inarticulate “ahs!” “ohs!” and “ehs?” which occur in all languages, are :

*Aita!* a cry of pain, derived from the exclamation *ā!* and *ita*, the stem of the adjective *itai*, “painful.”

*Ara!* an exclamation of surprise, used chiefly by women.

*Dokkoisho!* a sort of sigh of relief, used for instance when one has safely lifted something heavy and put it in its place. This word is rarely employed by any but the lower classes.

¶ 380. *Dōmo*, lit. “even (*mo*) how? (*dō* ん)” This much-used term expresses difficulty, hopelessness, astonishment, and corresponds to some extent to such English phrases as “do what I may,” “well! I never!” “really now!” or to an emphasis on the chief word of the clause, thus:

*Omoshirokūte dōmo . . . .* } “It was so amusing, that. . . .”  
Being-amusing. . . .

the sentence perhaps remaining unfinished. But very often *dōmo* or *naka-naka\** *dōmo* is a mere expletive, used to gain time and to cover paucity of ideas.

*Hate na!* equivalent to our “well! I never!”

¶ 381. *Ke* or *kke*, a final expletive conveying the idea of an indistinct conviction on the speaker’s part, is often translatable by “surely” or “I believe.” Thus *atta* means “there was;” but *atta-kke* is “surely there was!”

*Ashīta made ni dekiru* } “I believe he said it  
To-morrow by in, will-be-ready } would be ready by to-  
*to sempō de ittakke.* } morrow.”  
that, other-side at, said-surely.

*Ke* is used only in the most familiar intercourse.

*Koso*, an emphatic particle, used to strengthen the word which precedes it.

*Mā!* an exclamation of surprise or entreaty, used chiefly

---

\* See ¶ 369, p. 232.

by women. Very often it sinks into meaning nothing at all. Do not confound it with *ma*, for *mazu* (see p. 234).

*Nan* emphatic, see footnote to ¶ 197, pp. 135—6.

¶ 382. *Naruhodo!* a very useful word, for which there is no exact English equivalent. When pronounced in a tone of great surprise, it corresponds to “who would have thought it?” “you don’t say so!” “well! I never!” But more often it is pronounced in an assenting tone of voice, and then it means “oh! indeed!” “really!” “I see,” “yes indeed!” When some one is telling a long story, it is usual to chime in with a *naruhodo!* at every point he makes, or every time he pauses to take breath. Instead of *naruhodo!*, one may say *sō<sup>1</sup> desū<sup>2</sup> ka<sup>3</sup> 𐤀* lit. “is<sup>2</sup> that so<sup>1</sup>?” or less politely *sō ka 𐤀*

¶ 383. *Ne* or *nē*, vulgarly and provincially *nā* or *nō*, serves to draw attention to the preceding word or clause, which it emphasises and separates, somewhat after the fashion of *wa* (see p. 85). Indeed it may be superadded to *wa* for the sake of greater emphasis and distinctness, as *Kore wa ne*, “This,—*this*.” The meaningless “you know,” or “don’t you know?” with which so many English speakers interlard their remarks, has been suggested as the nearest equivalent to it in our language. Occasionally it might be rendered in French by “n’est-ce pas?” in German by “nicht war?” and in English by such idioms as “is it?” “do you?” “won’t they?” etc., according to what has gone before. Sometimes it shows that the speaker is puzzled, as *sō desū nē* (pronounced in a hesitating tone of voice), “well, I don’t know,” or “let me see!” *Ne* belongs exclusively to familiar intercourse, and should never be employed on official or public occasions.



Many persons are in the habit of beginning sentences, and even of calling people, by means of the words *ano ne!* (*ano* = "that"), just as English speakers often begin by "I say!"

¶ 384. *Oi!* an exclamation used to call people.

*Oya-Oya!* an exclamation of great surprise, heard chiefly from the mouths of women.

*Sa!* or *Sā!*—Short *sa* is used by the lower classes to give emphasis at the end of a sentence, thus :

<i>Kore kara iku no sa!</i>	{	"Now we'll go along!" ( <i>Λō</i> is emphatic also; see ¶ 113.)
Now from ( <i>we</i> )go!		

*Sa* and *sā* are used indifferently to urge, hurry, or defy, as

<i>Sa!</i>	<i>o</i>	<i>ide</i>	<i>nasai!</i>	{	"Come along! come along!"
Honourable	exit	deign!			

A very common idiom is *sayō sa!* "of course," "yes."

*Yo*, used emphatically at the end of a sentence, as :  
*Arimasen yo!* "I have none, and there's an end of it!"

*Zo*, belonging rather to the Written Language than to the Colloquial, but still occasionally heard at the end of a sentence, to which it adds emphasis. *Ze* seems to be a variation of *zo*.

*N. B.* The personal pronoun *anata*, "you," is sometimes intercalated in a sentence with a certain interjectional or expletive force, chiefly by members of the lower classes.

*Banzai*, a noun signifying lit. "a myriad years," has lately come into common interjectional use as an equivalent for "long live!" "hurrah!"

#### BAD LANGUAGE.

¶ 385. Japanese is honourably distinguished from most languages of the world by being totally devoid of oaths. Where, for instance, a European driver would probably swear at his unmanageable steed, a Japanese will only emphatically exclaim *kore!* lit. "this!" or *sore!* "that!" *Ko-rya!* and *sorya!* (for *kore wa*, and *sore wa*) are used much in

the same way, as scolding expletives. The words *baka!* "fool;" *berabō-me!* "scoundrel;" *chikūshō!* "beast;" etc., are common terms of abuse. The *me* of *berabō-me* is a sort of particle of contempt, which may be suffixed to any noun, as *ano inu-me*, "that brute of a dog."

# BABY LANGUAGE, ETC.

¶ 386. In Japanese, as in English, there are numerous special words and corruptions of words which are used by young children, and also by adults in addressing young children. Such are :

*abayō*, "good-bye" (=baby English "ta!").

*an-yō*, from *ashi*, "the feet," hence "to walk."

*bāya*, from *obāsan*, "an old lady," "granny."

*bebe*, "clothes."

*botchan*,\* "a little boy."

*chan*, from *san*, "Mr.," "Mrs.," "Miss."

*enko*, "to sit."

*nenne*, from *neru*, "to sleep."

*nennei*, from *ningyō*, "a doll."

*tete*, "the hands;" from *te* repeated.

*ūmamma*† "food."

*wan-wan*, "a dog" (properly "bow-wow").

Most of these words are also used in addressing pet animals. Thus a pet dog's forefeet are *tete*, its hind feet *an-yō*, its little "tummy" *pon-pon*.

¶ 387. There are also some few words which are almost entirely confined to the fair sex. Such is, for instance, *o hiya*, "cold water" (lit. "honourably fresh"), which men call *mizu*.

\* Derived from *bōsan*, "a Buddhist priest," Japanese children resembling Buddhist priests in having shaven pates.

† Not to be confounded with the term *o mamma*, "rice," "food," used by adults. *Ūmamma* is probably *ūmai*, "good to eat," twice repeated.

¶ 388. A number of objects and actions receive peculiar designations in the mouths of members of the Imperial Family, and of those privileged to address them. Although ordinary mortals can have no use for this exalted phraseology, a few specimens of it will doubtless not fail to interest the student. Some of the Court words are survivals from Classical times ; some are euphemisms (e.g. *ase*, “ perspiration,” used to signify “ blood ”) ; some, as *kachin* and *o kabe*, belong also to the language of women, while others are of uncertain origin :—

ORDINARY EXPRESSION	COURT LANGUAGE	ENGLISH
<i>aruku</i> ,	<i>o hiroi</i> , (lit. honourably picking up)	“ walking.”
<i>chi</i> ,	<i>ase</i> , (lit. perspiration)	“ blood.”
<i>dango</i> ,	<i>ishi-ishi</i> ,	“ a dumpling.”
<i>deru</i> ,	<i>o nari</i> , (lit. honourably becoming)	“ going out.”
<i>juban</i> ,	<i>hiyo</i> ,	“ a shirt.”
<i>kami</i> ,	<i>o gushi</i> , (Classical)	“ hair.”
<i>kane</i> ,	<i>takara</i> , (lit. treasure)	“ money.”
<i>kome</i> ,	<i>yone</i> , (Classical)	“ rice.”
<i>miso</i> ,	<i>o mushi</i> , (lit. honourably steamed)	“ bean-sauce.”
<i>mizu</i> ,	<i>o hiya</i> , (lit. honourably cool)	“ cold water.”
<i>mochi</i> ,	<i>kachin</i> ,	“ rice-cake.”
<i>neru</i> ,	<i>mi koshi</i> ,	“ sleeping.”
<i>sakana</i> ,	<i>o mana</i> , (conf. Colloquial <i>mana</i> - <i>ita</i> , a board for cleaning fish on)	“ fish ” (food).
<i>sake</i> ,	<i>kukon</i> ,	“ rice-beer.”
<i>tōfu</i> ,	<i>o kabe</i> ,	“ bean-curd.”
<i>zōri</i> ,	<i>kongō</i> ,	“ sandals.”

Notice, too, that the Court, having resided at Kyōto for over a thousand years, retains a preference for Kyōto pronun-

ciations, e.g. *gozarimashū* for *gozaimashū*, *nasare* for *nasai*, *kudasare* for *kudasai*, etc.

### CONJUNCTIONS.

¶ 389. Conjunctions, can scarcely be said to exist in Japanese as an independent part of speech, their place being taken, partly by conjugational forms of the verb and adjective, partly by postpositions, partly by nouns. With regard to the word “and,” which is in Western languages the most constantly recurring of all conjunctions, the necessity for it between verbs or clauses is almost completely obviated in Japanese by the construction with the indefinite form or the gerund, explained in ¶¶ 278—281. Between nouns, “and” is sometimes represented by *ni* or *to*, as explained in ¶ 109 and ¶ 119, or by *mo*, see ¶ 102, or by *dano*, ¶ 80, or by *ya*, ¶ 133. But more often the two nouns are simply placed side by side, as *Kazusa Bōshū*, “Kazusa and Bōshū” (the names of two provinces on the ocean side of Tōkyō Bay). Occasionally “and” is represented between verbs—never between nouns—by the phrase *sō shīte* (pedantically *shikō shīte* or *shika shīte*), lit. “having done so.” But this idiom, imitated from the Chinese, must not be used too freely.

“But” is sometimes represented by *shikashi*; but neither must this Japanese word be repeated nearly as often as “but” is in English.

“Or” is sometimes expressed by means of the word *nari*, as explained in ¶ 348.

“Provided” is represented by such constructions as

<i>Iki</i>	<i>sae</i>	<i>sureba.</i>	} “Provided one goes.”
Going	even	if-do.	

“While” is sometimes represented by the word *nagara* agglutinated to the indefinite verbal form, as *aruki-nagara*, “while walking;” sometimes by *tokoro*, as explained in ¶ 58.

The following references to sections of this work, in which words or constructions corresponding to the chief English conjunctions are treated of, may be found useful :

"although,"	see ¶ 288.	"since,"	see ¶ 99 & 135.
"and,"	" " 389.	"than,"	" " 135 & 212.
"as,"	" " 99 & 287.	"that,"	" " 117.
"because,"	" " 99.	"though,"	" " 288.
"but,"	" " 288 & 389.	"when,"	" " 57, 58, 120, & 287.
"either . . or,"	" " 97, 133, & 348.	"whereas,"	" " 58, & 93.
"neither . . } nor,"	" " 102.	"whereupon,"	" " 58.
"if,"	" " 120, 128, & 287.	"whether,"	" " 97.
		"while,"	" " 57, 58, & 389.

¶ 390. "As," meaning "in the same manner as," is expressed by the noun *tōri*, lit. "way," "road," thus :

*Kono tōri no mono.* } "Such things as this."  
This way 's things.

*Watakushi no iu tōri ni nasai.* } "Please do as  
I of say way in deign. } I tell you."

¶ 391. Details concerning the best manner of translating the English conjunctions into Japanese in various contexts belong not so much to grammar as to the dictionary. The student is accordingly referred to Hampden and Parlett's "English-Japanese Dictionary of the Spoken Language," where the words in question are amply illustrated.



## CHAPTER XI.

---

### HONORIFICS.

¶ 392. No language in the world is more saturated with honorific idioms than Japanese. These idioms affect, not only the vocabulary, but the very grammar itself. Therefore, although scattered references have been made to the subject of honorifics in former chapters, it seems advisable to gather together under one heading all the leading manifestations of a habit of speech, without a proper mastery of which it is impossible to speak Japanese with any approach to correctness.

¶ 393. The use of honorifics is guided by four main considerations, namely :

i. Honorific forms are used in speaking of the actions or possessions of the person addressed, while depreciatory or humble forms are used in speaking of oneself. In other words, what we should style the first person is self-depreciatory, and the second person complimentary.

ii. In speaking *of* others (what we should call the third person), honorifics are used only if the person spoken of is superior in rank to the person spoken to, or if he is present and, though not a superior, at least an equal, or assumed to be such for courtesy's sake.

iii. There are gradations in the use of honorifics, according to the greater or less respect meant to be paid to the person spoken to or of.

iv. Honorifics have a tendency to lose their original signification, and to sink into mere marks of a courteous style of speech. Sometimes they become absolutely meaningless.

¶ 394. It has been asserted by some that the use of honorifics in Japanese replaces that of the personal pronouns of European languages. This is not strictly correct. The expression *go hon*, for instance, means "the august book," not only etymologically, but also in the mind and intention of every Japanese speaker who makes use of it. It is only because "you" are an august person, that the words *go hon* come, in many contexts, to correspond pretty closely to our more precise phrase "your book." The correspondence is still only approximate; for very often *go hon* may mean the book of some other august lady or gentleman different from you, i.e. it may mean "her book" or "his book." In some circumstances it may denote the book of the most august of all persons, namely the Emperor, and this is indeed the more primitive signification of the Chinese character with which the word *go* is written. Similarly *go yō*, "august business," may be either "your business," "his business," or "Government business." Like considerations apply to other honorific phrases.

¶ 395. Descending from general considerations to particulars, the student should remember the following leading facts:—

In addressing an equal or superior, the word *o*, "honourable," or *go*, "august" (conf., ¶ 210, p. 143), is prefixed to most of the nouns denoting objects belonging to or connected with him in any way. Even adjectives and adverbs sometimes take one or other of the honorific prefixes. *O*, being of Japanese origin, is mostly employed

with native Japanese words, while *go*, which is of Chinese origin, is mostly employed with words borrowed from the Chinese. But usage admits of numerous exceptions to this rule.—*O* and *go* are applied to the third person, subject to the limitations mentioned in ¶ 393.

¶ 396. Here are a few familiar instances of the use of these honorific prefixes :

<i>O kodomo-shu.</i>	{ “Your (his, her, etc.) children.”
<i>O taku.</i>	“Your (or his) house.”
<i>O taku desū ka ?</i>	“Is he at home?”
<i>O rusu.</i>	“Your (or his) absence.”
<i>O rusu desū.</i>	“He is out.”
<i>Go shōchi.</i>	“Your (or his) consent.”
<i>Go shinrui.</i>	“Your (or his) relations.”
<i>Go son.</i>	{ “Your (or his) loss” (in money, etc.).
<i>O kega.</i>	“Your (or his) wound.”
<i>O kage de.</i>	{ “By your (or his) kind influence” ( <i>lit.</i> shade).
<i>Yohodo o kirei desū.</i> Very honourably pretty is.	{ “It is very pretty” (e.g. this garden of <i>yours</i> ).
<i>Danna iwa o</i> Master as-for, honourably <i>isogashiū gozaimasū.</i> busy is.	{ “My master is busy.”
<i>Go mottomo de gozaimasū.</i> August very is.	{ “You are perfectly right.”
<i>Go taikutsu de gozaimashitarō.</i> August tedium probably-was.	{ “You must have felt bored.”

¶ 397. Occasionally the word *sama*, “Mr.” is added, in order to make the expression still more polite, thus :

<i>Go</i>	<i>kurō</i>	<i>sama.</i>	{	“(Thanks for) your trouble.”
August	trouble	Mr.		

<i>O</i>	<i>machi-dō</i>	<i>sama.</i>	{	“You have had a long time to wait;” or “Excuse me for keeping you waiting so long.”
Honourable	wait-long	Mr.		

<i>O</i>	<i>kinodoku</i>	<i>sama.</i>	{	“I am sorry for your sake.”
Honourable	poison-of-the-spirit	Mr.		

*A. B.* Regret on one's own account is expressed by the word *zannen*, never by *kinodoku*.

¶ 398. Examples such as these introduce us to the use of *o* and *go* in (so to speak) an *objective* way, which at first sounds very strange to European ears, thus :

<i>O</i>	<i>yasū</i>	<i>gozaimasū.</i>	{	“It is cheap, Sir,” i.e. “I have the honour to offer it <i>to you</i> cheap.”
Honourable	cheap	is.		

<i>Go</i>	<i>busata</i>	<i>itashimashita.</i>	{	“I have been sadly re- miss about calling <i>upon</i> <i>you</i> .”
August	remissness	( <i>I</i> )have-done.		

<i>Go</i>	<i>burei</i>	<i>mōshi-agemashita.</i>	{	“I was very rude <i>to you</i> .”
August	rudeness	( <i>I</i> )said-lifted.		

<i>O</i>	<i>jama</i>	<i>itashimashita.</i>	{	“Excuse me for having interrupted <i>you</i> .”
Honourable	obstacle	( <i>I</i> )have-done.		

At a first hearing, the literal import of the individual words may cause the student to think that the Japanese speaker is applying honorifics to himself. Far from any Japanese mind is such a thought. The idea underlying these idioms is that the cheapness of my goods, and even the remissness, the rudeness, the interruption, and what not, of which I have been guilty with regard to you, have a sort of reflected glory cast on them by their connection with so exalted a personage as yourself. It is as if one

should say "I have had the honour to be remiss in calling;" "I had the honour to be rude to you," etc. Moreover such phrases about remissness in calling, about rudeness, etc., are for the most part mere verbiage corresponding to no actual facts.

¶ 399. The phrase *o saki*, "honourably first," is employed in two contrary ways. It sometimes signifies "Please do *you* go first" (*après vous*), sometimes "Kindly excuse *me* for going first."

¶ 400. Many words in common use take *o* without any honorific intent vis-à-vis the person spoken to, especially in the mouths of women and of the lower classes. Thus we daily hear such expressions as

*o bake*, "a goblin."  
*o bon*, "a tray."  
*o cha*, "tea."  
*o deki*, "a pimple," "a  
 boil."  
*o kane*, "money."  
*o naka*, "a person's in-  
 side."  
*o shimai*, "the end."  
*o tagai*, "mutually."  
*o tenki*, "the weather."  
*o tera*, "a Buddhist  
 temple."

*o tomurai*, "a funeral."  
*o tsūki sama*, "the moon"  
 (lit. "Honourable Mrs.  
 Moon!").  
*o tsuri*, "small change."  
*o tsuyu*, "soup" (lit.  
 "dew").  
*o yu*, "hot water," "a hot  
 bath."  
*o zen*, "the small trays on  
 which Japanese food is  
 served;" etc., etc.

These are examples of the tendency of honorifics to become meaningless. Occasionally honorifics are used with a point of satire, to convey an indirect attack under cover of an irreproachably courteous style of speech. Thus, not far from the beginning of Chap. II of the "*Botan-Dōrō*," the author tells us that Dr. Yamamoto Shijō was "an



honourable chatter-box and an honourable quack" (*o taiko-isha no o shaberi*)!—Compare *o seji*, "flattery;" *o temba*, "a hoyden."

¶ 401. Pedantic speakers sometimes use *on*, the Classical word of which *o* is an abbreviated form. Another honorific current in ancient times was *mi*, synonymous with *o*, and still retained in such words as *Mikado* (see p. 35); *miya*, lit. "honourable house," hence "a Shintō temple," less often "a palace," and, with the addition of the word *sama*, "a prince" or "princess" of the Imperial Family of Japan. In the phrase *o mi ashi*, "your feet," the two honorifics *o* and *mi* are used pleonastically.

¶ 402. In order to make verbs polite, the plain forms, as given in the verbal paradigms on pp. 154—9, are replaced by those in *masū*, illustrated on p. 160. These are, however, scarcely honorific in the proper sense of the word, that is to say, they are more often simply marks of a courteous style than of any special respect paid to the person addressed. For the latter purpose it is usual to employ a periphrasis consisting of the word *o*, "honourable," the indefinite form of the verb, and *mōsu* ("I say") if the first person is intended, or *nasaru* (less frequently *ni naru*) if the second or third person is intended. *Nasaru* means "to deign," *ni naru* means "to become." Thus *tanomu*, "to ask," becomes *o tanomi mōsu*, "I ask," and *o tanomi nasaru*, or *o tanomi ni naru*, "you ask." The past *tanonda* becomes *o tanomi mōshita* and *o tanomi nasatta*, etc. The polite termination *masū* may be superadded, thus: *o tanomi mōshimasū*, *o tanomi nasaimasū*; *o tanomi mōshimashita*, *o tanomi nasaimashita*. The periphrases here indicated are used in addressing equals and superiors. They need not indeed always be accorded the preference over the simpler forms, but

they should be scattered about pretty freely. The more exalted the rank of the person addressed, the more frequently must they be introduced.

¶ 403. Another way of making a verb honorific is to replace the ordinary conjugation by the corresponding potential forms, it sounding more polite to suggest that a person *is able to do* a thing than bluntly to state that he does it. Thus we have *noborareru*, for *noboru*, “to go up;” *naku narareru*, for *naku naru*, “to die.” This locution is specially affected by the lower classes in speaking of their betters; but in some few cases it is adopted by all the world, as *iraserareru* and *ōserareru* (usually corrupted to *irassharu* and *ossharu*, as explained in the N. B. near the bottom of p. 251).

¶ 404. The use of the verb *ageru*, “to raise,” construed with the gerund, shows that something is being done by that lowly person myself for some one above me. The use of *itadaku* shows that some one superior to me is condescending enough to do something for me. We have already noticed this incidentally under the heading of passive verbs, in ¶ 312, pp. 203—4. Here are a few additional examples :

<i>Kiite</i>	<i>agemashō.</i>	{ “I will go and ask for you.”
Hearing	will-lift-up.	

<i>Kiite</i>	<i>itadakitō</i>	{ “I wish you would be so kind as to ask (for me).”
Hearing	wishing-to-put-on-the-head	
<i>gozaimasū.</i>		
am		

<i>Oshiete</i>	<i>itadakitai.</i>	{ “I wish you would be so kind as to show me how.”
Teaching	wish-to-put-on-the-head.	

<i>O</i>	<i>tsuide</i>	<i>ni</i>	<i>misete</i>	{ “I venture to hope that you will take some opportunity of letting me see it.”
Honourable	opportunity	in,	showing	
<i>itadakitō</i>	<i>gozaimasū.</i>			
wishing-to-receive	am.			

¶ 405. There are, moreover, several constantly recurring ideas, for which separate verbs are employed according as the expression is meant to be honorific or humble. The chief of these are :

PLAIN VERBS		HONORIFIC	HUMBLE
<i>au</i> ,	"to meet ;"	<i>o ai nasaru</i> ,	<i>o me ni kakaru</i> .
<i>iku</i> ,	"to go ;"	{ <i>oide nasaru</i> ,* <i>irassharu</i> ,	{ <i>mairu</i> , <i>agaru</i> , <i>makaru</i> .
<i>iru</i> or } <i>oru</i> }	"to be ;"	{ <i>oide nasaru</i> , <i>irassharu</i> ,	{ <i>iru</i> , <i>oru</i> ,
<i>iu</i> ,	"to say ;"	<i>ossharu</i> ,	<i>mōshi-ageru</i> .
<i>kariru</i> ,	"to borrow ;"	<i>o kari nasaru</i> ,	<i>haishaku suru</i> .
<i>kiku</i> ,	"to hear ;"	<i>o kiki nasaru</i> ,	<i>uketamawaru</i> .
<i>kuru</i> ,	"to come ;"	{ <i>oide nasaru</i> , <i>irassharu</i> ,	{ <i>mairu</i> , <i>agaru</i> , <i>makaru</i> .
<i>miru</i> ,	"to see ;"	<i>goran nasaru</i> ,	<i>haiken suru</i> .
<i>miseru</i> ,	"to show ;"	<i>o mise nasaru</i> ,	<i>o me ni kakeru</i> .
<i>suru</i> , } <i>itasu</i> , }	"to do ;"	{ <i>nasaru</i> , <i>asobasu</i> ,	{ <i>tsūkamatsuru</i> .
<i>taberu</i> ,	"to eat ;"	( <i>meshi</i> -) <i>agaru</i> ,	{ <i>itadaku</i> , <i>chōdai</i> <i>suru</i> .
<i>ukeru</i> ,	"to receive ;"	<i>o uke nasaru</i> ,	{ <i>itadaku</i> , <i>chōdai</i> <i>suru</i> .
<i>yaru</i> ,	"to give ;"	{ <i>kudasaru</i> , <i>kureru</i> , (less polite)	{ <i>ageru</i> , <i>shinjō suru</i> .

*N. B.* The slightly irregular verb *irassharu* (see ¶ 270, p. 171), which is used to express so many shades of meaning, is a corruption of *iraserareru*, the potential of the causative of *iru*, "to enter." *Ossharu*, the honorific equivalent of *iu*, "to say," is a corruption of *ōserareru*, the potential of the little-used verb *ōseru*, "to say."

¶ 406. Of course the honorific verbs can only be employed in speaking to or of others, while the humble verbs are

\* Or *oide ni naru*. Similarly in the instances given below.

applied only to the speaker himself, or to some one intimately connected with him, for instance, his own child or servant.

The following are a few examples of their use :

<i>O</i>	<i>me</i>	<i>ni</i>	<i>kakete</i>	<i>mo</i>	} “ May I show it to you ? ”
Honourable	eyes	in	putting	even,	
<i>yō</i>	<i>gozaimasu</i>	<i>ka</i>	<i>?</i>		
good	is				

<i>O</i>	<i>mise</i>	<i>nasaimasen</i>	<i>ka</i>	<i>?</i>	} “ Please won’t you show it to me ? ”
Honourably	show	deign-not			
or <i>Misete</i>	<i>kudasaimasen</i>	<i>ka</i>	<i>?</i>		
Showing	condescend-not				

<i>Haiken</i>	<i>ga</i>	<i>dekimashū</i>	<i>ka</i>	<i>?</i>	} “ May I look at it ? ”
Adoring-look	(nom.)	can			

<i>Kō</i>	<i>iu</i>	<i>hanashi</i>	<i>wo</i>	<i>o</i>	} “ Have you heard this story (or this piece of news) ? ”
Such		story	(accus.)	honourably	
<i>kiki</i>	<i>nasaimashita</i>	<i>ka</i>	<i>?</i>		
hear	have-deigned				

<i>Mada</i>	<i>uketamawarimasen.</i>	} “ No, not yet.”
Still	(I) have-not-heard.	

<i>Sō</i>	<i>osshatte</i>	<i>kudasai.</i>	} “ Please say so.”
So	saying	condescend.	

<i>Uso</i>	<i>wo</i>	<i>mōshi-agemasen.</i>	} “ I am not deceiving you, Sir.”
Lie	(accus.)	(I) say-lift not-up.	

<i>Doko</i>	<i>ye</i>	<i>irassharu</i>	<i>?</i>	} “ Where are you going ? ”
Where	to	deign-to-go		

<i>Gakkō</i>	<i>ye</i>	<i>mairimashū.</i>	} “ I am going to school.”
School	to	go.	

<i>O</i>	<i>daiji</i>	<i>ni</i>	<i>asobase.</i>	} “ Mind you take care of yourself.”
Honourable	care	to	be-pleased-to-do.	

¶ 407. The treatment of the imperative mood calls for special notice. The honorific verbs mentioned in ¶ 405 make use of their imperatives, thus :

<i>asobase</i>	"be pleased to do!"
<i>goran nasai!</i>	"deign to look!"
<i>irasshai! or irasshai-</i> <i>mashī!</i>	"deign to go! ( <i>or</i> come, <i>or</i> be)"
<i>o ide nasai!</i>	
<i>kudasai!</i>	"condescend to give!"
<i>meshi-agare!</i>	"deign to eat ( <i>or</i> drink)!"
<i>nasai!</i>	"deign to do!"
<i>osshaimashī!</i>	"deign to say!"

*N. B.* *Oide nasai* is often familiarly abbreviated to *oide*; *goran nasai* to *goran*.

¶ 408. But except occasionally in addressing coolies or one's own 'servants, and in the naval and military words of command, the imperative mood of other verbs can scarcely be said to be in use (conf. ¶ 291, p. 189). Such a style of address would sound too rude and abrupt. The following examples will serve to illustrate the honorific periphrases by which the imperative is habitually replaced :

For <i>kake</i> , imperative of <i>kaku</i> , "to write."	{ <i>o<sup>1</sup> kaki<sup>2</sup> nasai<sup>3</sup></i> , lit. "honourably <sup>1</sup> deign <sup>3</sup> to write <sup>2</sup> ."
	{ <i>o kaki kudasai</i> , ,, "honourably condescend to write."
	{ <i>kaite kudasai</i> , ,, ,, "writing condescend."
For <i>misero</i> , imperative of <i>miseru</i> , "to show."	{ <i>o mise nasai</i> , }
	{ <i>o mise kudasai</i> , }
	{ <i>misete kudasai</i> , } "please show me."

*N. B.* Defining the difference between *nasai* and *kudasai* perhaps a little too trenchantly, we might say that the former is essentially a command, though so polite as to have its imperative force disguised, whereas *kudasai* is a request. Therefore *kudasai* should be employed when we want a friend to do something for us.—A polite imperative very common in the Written Language is obtained by means of the verb *tamau*, "to deign," thus: *kaki-tamae*, *mise-tamae*. It is nowadays chiefly to be heard from the lips of members of the student class.



¶ 409. The above forms are those generally used in addressing equals or superiors. In speaking to the latter, the degree of politeness may be increased by lengthening the periphrasis, thus : *o<sup>1</sup> kaki<sup>2</sup> nastte<sup>3</sup> kudasai<sup>4</sup>* ("honourably<sup>1</sup> condescend<sup>4</sup> deigning<sup>3</sup> to write<sup>2</sup>"), *o mise nastte kudasai*. In addressing inferiors one may say *kaite kurei* ("writing give"), *misete kurei*, or *kaite o kun nasai*, ("writing honourably giving deign"), *misete o kun nasai*, and similarly with all other verbs. (*Kun* is a corruption of *kure*, the indefinite form of *kureru*, "to give," of which *kurei* is the imperative (see p. 171). These latter forms are those to be preferred in speaking to one's own servants, to coolies, and to the servants at small inns and tea-houses. They would be too familiar as a mode of address to one's friend's servants, or to the servants at a first-class hotel. Such must always be treated to a fair amount of the honorifics illustrated in the preceding paragraphs. The same remark applies *à fortiori* to teachers, office-writers, respectable shopkeepers, etc. In fact, from the point of view of the proper use of honorifics, the term "inferiors" includes few but coolies, peasants, and the speaker's own children and servants. Other people may, as a matter of fact, be his social inferiors ; but politeness forbids his reminding them of this by a rude mode of address. Even animals are often treated to honorifics, as when one says to a dog *oide !* instead of *koi !* "come here !" *o tachi !* instead of *tate !* "sit up !" But this is semi-jocular.

¶ 410. It is rather common, in slipshod talk addressed to inferiors, to omit the honorific imperative, thus :

<i>Cha</i>	<i>wo</i>	<i>irete.</i>	} "Make (lit. put in) some tea."
Tea	(accus.)	putting-in.)	

The sentence thus appears to end in a gerund ; but the ellipsis must always be mentally supplied. Observe also the

phrase...*hō ga ii*, "it will be good to...", "you had better...", which frequently replaces the imperative, thus :

<i>Kō</i>	<i>shīta</i>	<i>hō</i>	<i>ga</i>	<i>ii.</i>	} "You had better do it like this."
Thus	did	side	(nom.)	is good.	

*V. B.* For *hō* conf. p. 144, foot-note ; for the past *shīta* in a context where the present would better suit European ideas, see ¶ 275, pp. 176—7.

¶ 411. *Dōzo* and *dōka*, which the dictionaries give as equivalents of our word "please," are comparatively little used. The honorific equivalents of the imperative amply make good their absence. Properly speaking, both *dōzo* and *dōka* mean, not so much "please," as "somehow or other," "if possible," "by hook or by crook," "managing to do a thing," as in the following example :

<i>Dōka</i>	<i>zwatakūshi</i>	<i>no</i>	} "I wish it could be managed so that others would support my view of the matter." ( <i>But I hardly dare hope that they will.</i> )	
Somehow-or-other	I	of		
<i>jiron</i>	<i>wo</i>	<i>hito</i>		
contention	(accus.)	people		(nom.)
<i>sansei</i>	<i>shīte</i>	<i>kurereba</i>		<i>ii</i>
approval	doing	if-give.		(is) good.

*ga*....  
but....

*Arigatō*, "thank you," is likewise used less profusely than its European equivalents. It must never be employed to mean "no, thank you." This latter phrase finds polite Japanese counterparts in *yoroshiū gozaimasū*, "it is all right (without it)," and *yoshimashō*, "I think I will desist."

¶ 412. The use of special honorific and humble words is occasionally exemplified in nouns as well as in verbs. Thus, whereas the general term for "head" is *atama*, the polite one is *o tsumuri*. But the honorific tendency comes into peculiar prominence in the case of nouns indicative of the degrees of relationship, of which we give the chief :

PLAIN NOUN		HONORIFIC	HUMBLE
<i>ani</i> ,	"elder brother,"	<i>o ani sama</i> ,	<i>ani(ki)</i> .
<i>chichi</i> ,	"father,"	<i>otottsan</i> ,	{ <i>oyaji</i> .
		<i>go shimpu</i> ,	
		<i>go rôjin</i> ,	
<i>haha</i> ,	"mother,"	<i>okkasan</i> ,	<i>haha</i> .
			<i>o fûkuro</i> .
<i>musûko</i> ,	"son,"	<i>go shûsoku</i> ,	<i>segare</i> .
<i>musûme</i> ,	"daughter,"	<i>o jûsan</i> ,	<i>musûme</i> .
<i>otôto</i> ,	"younger brother,"	<i>go reitei</i> ,	<i>shatei</i> .
<i>otto</i> ,	"husband,"	<i>go teishu</i> ,	{ <i>yado</i> , <i>uchi</i> , <i>taku</i> , (all lit. = "house"); or else the <i>na</i> cor- responding to our Christian name may be used.
		(generally pronounced <i>go teishi</i> )	
<i>tsuma</i> ,	{ "wife,"	<i>okamisan</i> (lower class)	{ <i>sai</i> ,
<i>nyôbo</i> ,		<i>go shinzô</i> , (middle class)	
		<i>saikun</i> , ,,	
		<i>okûsama</i> ,* (upper class)	

*N. B.* The humble words for "husband," viz. *yado*, *uchi*, and *taku*, generally take *de wa* instead of *wa*, thus :

<i>Yado</i>	<i>de wa</i> ,	<i>tabi</i>	<i>ye</i>	{ "My husband is absent, having gone on a journey."
Husband	as-for,	journey	to	
<i>dete</i> ,	<i>rusu de</i>	<i>gozaimasû</i> .		
having-gone,	absent	is.		

¶ 413. The words *otottsan* and *okkasan* well exemplify the remark made on p. 245, to the effect that Japanese honorifics do not *replace* the pronouns of other languages, though they often serve a somewhat analogous purpose. Being honorific words, *otottsan* and *okkasan* naturally

\* *Okûsama* is also used in the closely related sense of "a lady," "my lady." The term comes from *okû*, "interior," "recess;" and *sama*, "Mr." or "Mrs." (referring to the retirement in which Japanese ladies formerly spent their lives);

serve to indicate "*your* father," "*your* mother," when *I* am speaking to *you*. But if I am addressing my own parents, they mean respectively "papa" and "mamma;" for it is natural for a dutiful son to address his parents politely. It is only in speaking *of* them to an equal or superior that he will be led to substitute the humble expressions *oyaji* and *haha*. The term *o fūkuro* is slightly vulgar. The other words in the column marked "Honorific" are used only of the relatives of the person addressed, those in the column marked "Humble" only of the first and third persons.

¶ 414. Formal speakers occasionally employ humble terms that properly belong to the Written Language only. Such are *gu*, "stupid;" *hei*, "broken down;" *setsu*, "awkward;" *so*, "rough," "coarse;" as in

*gu-fu*, lit. "the stupid father," i.e. "my father."

*gu-sai*, lit. "the stupid wife," i.e. "my wife."

*hei-sha*, lit. "the broken-down company," i.e. "our firm."

*set-taku*, lit. "the awkward house," i.e. "my house."

*so-han*, lit. "coarse rice," i.e. "the poor fare which alone I am able to offer you."

¶ 415. But generally speaking, explicitly depreciatory nouns and indeed explicitly depreciatory words of any class are rare. Speakers show their humility chiefly by abstaining from applying honorifics to themselves, or to anybody or anything connected with themselves. Thus, whereas *o kuni*, lit. "honourable country," serves to designate "your country," the simple word *kuni* is taken to mean "my country." Similarly the simple verbs *komarimashita*, *wakarimashita*, etc., naturally in most cases denote the first person, and signify respectively "I was troubled," "I understand" (lit. "have understood"), whereas *Sazo o komari nasaimashitarō*

signifies "You must have been greatly troubled;" and *O wakari ni narimashita ka* signifies "Do you understand?"

¶ 416. There are no polite modes of address exactly corresponding to our "Sir" or "Madam." But the student who has perused this chapter with care will be able to judge how amply their absence is made good by the use of verbal and other honorifics. Of titles, that in commonest use is *Sama*, as in

*Kami Sama*, "a Shintō god or goddess."

*Shaka Sama*, "Buddha" (*the* Buddha, Shaka Muni).

*Tenshi Sama*, "the Mikado," lit. Son of Heaven."

In speaking of ordinary mortals, *Sama* is mostly abbreviated to *San*, which then corresponds to our "Mr.," thus :

*Watanabe San*, "Mr. Watanabe."

*Chiji San*, "the Prefect."

*N. B.* Compare such French expressions as *Monsieur le Préfet*.

Sometimes *San* is replaced by the Chinese word *Kun*, lit. "Prince;" thus, *Watanabe Kun*. This expression is much affected by the young men of the present day, whose slang is apt to be of the grandiloquent order. Members of the Diet also habitually refer to each other as so and so *Kun*.

¶ 417. There are no words corresponding to our "Mrs." and "Miss." These are replaced by such periphrases as

*Watanabe San no okūsama.* } "Mrs. Watanabe."  
Watanabe Mr. 's lady. }

*Watanabe San no ojōsan.* } "Miss Watanabe."  
Watanabe Mr. 's young-lady. }

*Pan-ya no okamisan.* "The baker's wife."

(*Instead of mentioning her surname.*)

*N. B.* Such an expression as *Watanabe San*, though properly meaning "Mr. Watanabe," has come, quite of late years, to be sometimes employed to signify "Mrs." or "Miss Watanabe" in cases where no confusion of persons can arise.



¶ 418. Women's personal names (corresponding to our Christian names) are preceded by the honorific *o*, and followed by the title *San*; but the *San* is omitted in familiar intercourse. Such names are mostly borrowed from graceful natural objects, less often from other sources, thus :

*O Hana San*, (Honourable) "Blossom" (Miss).

*O Kō San*, „ "Filial Piety" „

*O Matsu San*, „ "Pine-tree" „

*O Take San*, „ "Bamboo" „

Honorific *o* is, however, dropped before such women's names as consist of more than two syllables, thus *Kiyoshi* (*San*), *Sonoe* (*San*), not *O Kiyoshi* (*San*), *O Sonoe* (*San*); neither is it employed before surnames or men's personal names (for these see p. 36). Observe that the Japanese usage puts the surname first, the personal name last.

*N. B.* Of late years such alternative forms as *Matsu-ko*, *Take-ko*, have become fashionable. *Kō* is lit. "child."

¶ 419. It is not usual in Japan, as it is in England, to drop the title of "Mr." between friends. To do so would savour, if not exactly of contempt, at least of that excessive familiarity by which contempt is said to be bred. Officials, however, mostly drop the "Mr." in addressing their subordinates when on duty. This is on account of the halo which surrounds superiority in official rank. No Japanese speaker ever applies the word "Mr." to himself. If, therefore, a friend's servant asks what name he is to announce, the caller must give his name simply as Smith, Brown, or whatever it may be. It would sound conceited were he to speak of himself as *Smith San* or *Brown San*.

## CHAPTER - XII.

---

### SYNTAX.

¶ 420. The fundamental rule of Japanese construction is that qualifying words precede the words they qualify. Thus the adjective or genitive phrase precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence.

*N. B.* The adverb, instead of immediately preceding the verb which it defines, sometimes heads the whole clause.

¶ 421. Postpositions, which are words corresponding for the most part to English prepositions and conjunctions, follow the word or clause to which they belong. This seems, at first sight, an infraction of the fundamental rule of Japanese construction as laid down in the preceding paragraph. But the history of the language shows that this apparent exception is really an exemplification of the rule itself. Some of the postpositions were originally verbs, and as such naturally follow their object, e.g. *kore*<sup>1</sup> **yori**<sup>2</sup>, "than<sup>2</sup> this<sup>1</sup>," "hence-forward," lit. "leaning (*yori* being from the verb *yoru*, "to lean") on this." Some were nouns, e.g. *wa*, which meant "thing," "person," so that *fune wa*, which now means "as for the ship" or simply "the ship," originally meant "ship thing." *Yama no ue*, "on the mountain," means lit. "the top (*u*) side (*he*) of (*no*) the mountain

(*yama*).” In such cases it is, historically speaking, the noun which qualifies the postposition, not the postposition the noun. Other postpositions again were independent exclamations, each, so to speak, forming a clause by itself. Such is the accusative postposition *wa* (see ¶ 130, p. 92). Altogether, in every case where the etymology of a postposition is traceable, we find that its position *after* the noun constitutes no exception to the main rule of construction set forth in ¶ 420.

¶ 422. When the verbs of several clauses are intended to express the same tense or mood, it is only the last of these verbs that takes the suffix by which such tense or mood is indicated. The previous verbs all assume the gerundial (or, in the higher style, the indefinite) form. Adjectives assume either the gerundial or the indefinite form. Conf. ¶¶ 278—283 and ¶ 180.

A. B. This rule, which was formerly inviolable, is now occasionally transgressed.

¶ 423. When the verb has a subject, this usually heads the sentence. But most verbs are subjectless, and express rather *a coming-to-be with reference to some person* than an act explicitly declared to be performed by him. In the absence of a subject, the word on which it is desired to lay most stress is often placed at the beginning of the sentence, and isolated by means of the particle *wa*. The student should compare with this paragraph what has been said of *wa* in p. 85 *et seq.*, and the further discussion of the subjectlessness of Japanese verbs, which will be found in ¶ 427, pp. 266—7.

¶ 424. The following examples will serve to illustrate the above rules :

<i>Ki-iroi</i>	<i>hana.</i>	}	“ A yellow flower.”
Yellow-coloured	flower.		

*Makka na kao.*

Quite-red being face.

} "A very red face."

*Kura no kagi.*

Godown of key.

} "The key of the godown."

*Kirei ni sorotte*

Prettily being-in-order

*orimashū.*

are.

} "They are all nicely arranged."

*Mae kara yoku shit-*

Before from, well know-

*teru hito.*

ing-am person.

} "A person whom I have long known well."

*Ki wo tsukete kuda-*

Spirit(accus.) fixing con-

*sai.*

descend.

} "Please take care."

*Kono tsugi no shūku*

This next of post-town

*made, nan ri hodo*

till, what leagues about

*arimashō?*

probably-is?

} "How many miles may it be to the next town?"

*Goku goku tsugō*

Extremely extremely convenience

*ga warui.*

(nom.) is-bad.

} "It is extremely inconvenient."

*Taisō ni Nihon-go*

Greatly Japan-language

*wo yoku hanashimasū.*

(accus.)well speaks.

} "He speaks Japanese beautifully."

*Itsu made matte*

When till having-waited

*mo, yūbin ga hitotsu mo*

even, post (nom.) one even

*kimasen kara, makoto ni*

comes-not because, truth in

*shimpai ni narimasū.*

anxiety to (I)become.

} "Wait as I may, no letters come, so that I am getting quite anxious."

*Auo hen wa, fuyu*  
That neighbourhood as-for, winter  
*ni naru to, shimo-deke de*  
to becomes when, frost-melting by,  
*michi ga warukūte, aruku koto*  
roads (nom.) bad-being, walking act  
*ga dekimasen.*  
(nom.) forthcomes-not.

"When winter comes, the roads in that neighbourhood are so bad with the thaw, that it is impossible to walk."

*Iya, mō! okite, te*  
No, indeed! having-risen, hands  
*wo arau koto mo dekimasen*  
(accus.) wash act even forthcomes-not  
*deshita. Chōzu-bachi no mizu*  
was. Washing-basin 's water  
*ga maru de kōri-tsuite*  
(nom.) altogether freeze-sticking  
*shimatte, dō shūte mo*  
having-finished, how doing even,  
*shiyō ga arimasen deshita.*  
doing-way (nom.) is-not was.

"No, indeed! when I got up, I couldn't wash my hands. The basin was entirely frozen over, and all my efforts to break the ice were in vain." (*More lit.* "It was a fact (*deshita*) that I cannot wash my hands. . ; it was a fact that my efforts are vain," etc.)

*Sonna koto wo osshai-*  
Such things (accus.) deigning-not-  
*masezu ni, sekkaku motte*  
to-say, toilsomely having-carried  
*kita mon(o) desū kara, dōzo*  
have-come thing (it)is because, please  
*totte kudasai.*  
taking condescend.

"Please do not feel any such delicacy about it, but oblige me by accepting it, as I have taken the trouble to bring it."  
(*Said to one who hesitates to accept a gift.*)

Or take the following ditty :

*Jōro no makoto to, tamago no*  
Courtesan 's truth and, egg 's  
*shī-kaku, areba misoka*  
four-sides,— if(these)are, last-day-of-the-  
*ni tsuki ga deru.*  
month on, moon (nom.) will-come-out.

"When you find a truthful courtesan or a square egg, then will the moon come out on the last night of the month."

V. B. According to the old Japanese calendar, which went by real "moons," not by artificial "months," it would have been a miracle for the moon to come out on the last night of the month, *i.e.* on the night before new moon.



¶ 425. Now for a slightly more formal example, specially illustrating the use of the indefinite form in correlated clauses. It is taken from a modern Buddhist sermon :—

*Ūma ni mukatte*  
 Horse to confronting,  
 “*Kōkō wo tsūkuse!*”  
 “Filial-piety (*accus.*) exhaust!”  
*ōkami ni mukatte “Chūgi*  
 wolf to confronting, “Loyalty  
*wo tsūkuse!” nado to*  
 (*accus.*) exhaust!” etcetera, that  
*itta tokoro ga, dekiru*  
 said place although, forthcomes  
*koto de wa gozaimasen*  
 fact indeed is-not  
*ga,— hito wa*  
 whereas,— person as-for,  
*ze-hi zen-aku wo*  
 right-wrong good-evil (*accus.*)  
*wakatsu chie ga*  
 discern intelligence (*nom.*)  
*atte, kimi ni chū wo*  
 being, lord to loyalty (*accus.*)  
*tsūkushi, oya ni*  
 exhausting, parent to  
*kō wo tsūkushi,*  
 filial-piety (*accus.*) exhausting,  
*kyōdai wa naka*  
 brethren as-for, intercourse  
*yoku, fūfu wa*  
 being-good, spouses as-for,  
*mutsumashiku, hōyū ni*  
 being-harmonious, friends to  
*wa shitashiku, makoto*  
 as-for, being-intimate, sincerity  
*wo motte majiwat-*  
 (*accus.*) taking, having-inter-  
*te koso, hajimete shin*  
 course indeed, firstly - truth  
*no hito to iccaremasu.*  
 's person that gets said.

“Supposing you were to  
 tell a horse to practise  
 filial piety, or a wolf to  
 practise loyalty, those  
 animals would not be able  
 to do what you required of  
 them. But man has the  
 intelligence wherewith to  
 discern right from wrong,  
 good from evil; and he  
 can only then first be said  
 to be truly man, when he  
 practises loyalty towards  
 his master and filial piety  
 towards his parents, when  
 he is affectionate towards  
 his brethren, when he lives  
 harmoniously with his  
 wife, when he is amiable  
 towards his friends, and  
 acts sincerely in all his  
 social intercourse.”

Here the two *tsūkushis*, *yoku*, *mutsumashiku*, and *shitashiku*—five indefinite forms—must all be rendered by the gerund, because *majiwatte*, the verb of the next clause, with which they are all correlated, is a gerund.

- ¶ 426. Next we give another passage from the same sermon, illustrating the use of the gerund in correlated clauses, and also, in one instance (*sūkunaku*), that of the indefinite form. *Sūkunaku* is rendered by the present “are few,” because the verb *omoimasū* at the end of the sentence is in the present tense :—

*Kono goro ni itarimashite,*  
This period at having-arrived,  
*Bukkyō to mōsu mono*  
Buddhism that (they) say thing  
*wa, tada katō-jimmin no*  
as-for, merely low-class-people 's  
*shinzuru tokoro to natte,*  
believing place that having-become,  
*chūto ijō de wa*  
middle-class thence-upwards in as-for,  
*sono dōri wo wakimaeteru*  
its reason (accus.) discerning-are  
*hito ga sūkunaku; shūmon*  
persons (nom.) are-few; religion  
*to ieba, sōshiki no toki*  
that if-one-says funeral-rite 's time  
*bakari ni mochiuru koto no*  
only in employ thing 's  
*yō ni omoimasū.*  
manner in (they) think.

“At the present day Buddhism has sunk into being the belief of the lower classes only. Few persons in the middle and upper classes understand its doctrines, most of them fancying that religion is a thing which comes into play only at funeral services.”

Again take the following :

*Hito ka to omoeba,*  
Person ? that if-one-thinks,  
*hito de mo naku; yūrei ka*  
person also is-not; ghost ?  
*to omoeba, yūrei de*  
that if-one-thinks ghost  
*mo nai.*  
also is-not.

“One might have taken them for human beings ; but they were not human beings. Or else one might have taken them for ghosts ; but neither were they ghosts.”

Here the indefinite form *naku* has exactly the same sense as the final *nai*; but it is preferred to *nai* in the first instance, because it merely ends a clause and does not complete a sentence.

For further examples of the correlation of sentences by means of the indefinite form and of the gerund, see pp. 178—182, and also the stories and extracts in the Practical Part *passim*.

¶ 427. Of all the peculiarities of Japanese syntax, the most puzzling to the foreign student is the already mentioned fact that most sentences are subjectless. It is not that the subject is dropped but still “understood,” as so frequently happens in Latin, but that it does not exist at all in the mind of the Japanese speaker. The best way of getting behind this difficulty is to consider the case of passive constructions in our own language. We may say, for instance, “A house in European style has recently been built next door to mine.” Now by whom has it been built? The sentence gives no information on this point. The action is affirmed, but no mention is made of any agent. In Japanese it is just the same, with this difference, that the verb used is an active instead of a passive one. English people say “A house has been built (*by* ?).” The Japanese say “(?) has built a house.” In strict reason the two assertions are identical; for it is only the grammatical clothing of the thought, not the thought itself, that varies. Thus the example in question, translated into Japanese, would run as follows :

<i>Konaida</i>	<i>watakushi</i>	<i>no</i>	<i>tonari</i>	<i>ni</i>	<i>seiyō-zukuri</i>
Recently	I	of	next-door	in,	European-construction
<i>no</i>	<i>ie</i>	<i>wo</i>	<i>tatemashita.</i>		
's	house	( <i>accus.</i> )	has-built.		

I. e. "Next door to me, recently (*some one*) has built a European house."

Again, take such an instance as "I think I'll send these boots to be mended." We do not in English explicitly state who is to do the mending. In Japanese the sentence will run thus :

*Kono kutsu wo naoshi ni yarimashō.*  
These boots (accus.) mend to will-probably-send.

Here the verb *naoshi*, "mend," is active, but as usual subjectless, so that the wording is, as literally as may be ;— "I am going to send the boots (*for some one*) to mend." The verb *yarimashō* is subjectless too ; but no ambiguity can arise with regard to it. For who, under ordinary circumstances, will trouble himself about any boots but his own ? The pronoun "I" is so obviously the one to be supplied that its omission can cause no ambiguity. One specially complicated class of instances, in which two different pronouns must be supplied in the same clause, has been already treated of from other points of view in ¶ 312 and ¶ 404. Let us again take up the last example of ¶ 404, omitting the first unessential words. We thus get *Misete<sup>1</sup> itadakitō<sup>2</sup> gozaimasū<sup>3</sup>*, lit. "to-be<sup>3</sup> wishing-to-receive<sup>2</sup> showing<sup>1</sup>," but employed to signify "I-am wishing-to-receive your showing," in other words, "I wish you would show me." The Japanese go the length of omitting personal pronouns in almost all cases. The perpetual iteration of "I" and "me," "you," "your," "he," etc., which characterises the languages of the West, would seem to them no less tiresome than superfluous and absurd. The student is referred to almost every page of this Handbook, and more particularly to every page of the Practical Part, for examples of the omission of personal pronouns and of the general subjectlessness of

verbs. He should also refer to ¶ 71 and to ¶¶ 122—125, in which latter the difficult particle *wa*, which has a bearing on this point, is treated of.

¶ 428. The relative order of the direct and indirect objects of the verb depends on circumstances. Whichever of the two it is desired to emphasise comes first. In English the same end is often attained by using the word “the” for the more important, and “some” for the less important of the two objects. Thus,

<i>Hito</i>	<i>ni</i>	<i>kane</i>	<i>wo</i>	<i>tsūkawasu</i>
Person	to	money	(accus.)	to-give

means “To give the person some money.”

<i>Kane</i>	<i>wo</i>	<i>hito</i>	<i>ni</i>	<i>tsūkawasu</i>
-------------	-----------	-------------	-----------	------------------

means “To give the money to somebody.”

¶ 429. Though, properly speaking, every sentence ought to terminate in a verb (or adjective used as a verb), the final verb is often omitted for brevity's sake, when there can be no ambiguity in the meaning, especially in short idiomatic sentences, for instance :

<i>Kore</i>	<i>de</i>	<i>shimai</i>	<i>(desū).</i>	} “This is the last.” (The full form is the more polite.)
This	by,	end	is.	

<i>Chotto</i>	<i>haiken</i>	<i>(wo</i>	} “Please just let me look a minute.”
A-little	respectful-glance	(accus.)	

*negaimasū.*)  
(I) beg.

<i>Watakūshi</i>	<i>sansei</i>	<i>(itashimasū).</i>	} “I beg to second the motion.”
I	seconding	do.	

<i>Itsu</i>	<i>go</i>	<i>shukkin</i>	<i>(ni</i>	} “When does he go to office?”
When	about	office-going	to	

*narimasū*) ?  
becomes ?



<i>Makoto</i>	<i>ni</i>	<i>shibaraku</i>	} “ Really it is quite long since we last met.” ( <i>This is a set phrase in constant use.</i> )
Truth	in,	some-time	
( <i>o me ni</i>	<i>kakarimasen</i>		
honourable eyes on,	( <i>I</i> ) hang-not		

*deshita*).  
it-has-been.

<i>Taisō</i>	<i>ni</i>	<i>kirei</i>	<i>desū</i>	<i>to</i>	} “ It is said to be ex- tremely pretty.”
Greatly		pretty	is	that	
( <i>hito ga</i>	<i>ūmasū</i> ).				
people (nom.)	say.				

This omission of final verbs, though the commonest form of ellipsis, is not the only one. The fondness of the Japanese for long and highly complex sentences (conf. ¶ 442) often lands them in the predicament of not knowing exactly how to finish. The speaker then perforce breaks off either with a gerund (conf. ¶ 410), or the postposition *ga* (conf. ¶ 287, p. 186), or a concessive form, somewhat as if one should end by “and..” or “but..” through absence of further definitely expressible ideas. Thus we get such sentences as

<i>Ie ; sō bakari de mo gozaimasen keredomo..</i>
No; so only even is-not although,

meaning “That is not the only reason.” There is some other reason behind ; but the speaker either does not care to explain it, or does not exactly know how best to set to work to do so.

¶ 430. As in the case of verbs only the last of a set of correlated verbs takes the suffix denoting the tense or mood which is common to them all, so also in the case of nouns it is only the last of a set of nouns that takes the postposition common to all. Thus :

<i>Yokohama</i> <sup>1</sup> , <i>Kōbe</i> <sup>2</sup> , <i>Naga-</i>	{ “ The ports <sup>6</sup> of <sup>5</sup> Yokohama, <sup>1</sup> Kōbe, <sup>2</sup> Nagasaki, <sup>3</sup> etc <sup>4</sup> .”
<i>saki</i> <sup>3</sup> <i>nado</i> <sup>4</sup> <i>no</i> <sup>5</sup> <i>minato</i> <sup>6</sup> .	

\**N. B.* The word “etc.” might be dropped from the English translation, as *nado* is often absolutely meaningless.

<i>O</i>	<i>cha</i>	<i>to</i>	<i>kwashi</i>	} “Bring tea and cakes.”
Honourable	tea	and	cakes	
<i>wo</i>	<i>motte</i>	<i>koi.</i>		
( <i>accus.</i> )	having-carried	come.		

*Mo* (with any other postposition which may precede it) is, however, suffixed to every noun of a set, thus :—

<i>Ryūkyū</i>	<i>ni</i>	<i>mo,</i>	<i>Chōsen</i>	<i>ni</i>	<i>mo.</i>	} “Both in Luchu and in Korea.”
Luchu	in	also,	Korea	in	also.	

¶ 431. Inversion of the regular order of words is rare. It occurs for the most part only when a word or clause which ought to have been inserted in an earlier portion of the sentence, has been forgotten, and is therefore perforce brought in at the end. From such forgetfulness result phrases like the following, which not infrequently occur in conversation :

<i>Sono</i>	<i>okamisan,</i>	<i>jishin</i>	<i>to</i>	<i>ieba,</i>	<i>massao</i>
That	married-woman,	earthquake	that	if-one-say,	perfectly-green
<i>ni</i>	<i>naru,—kowagatte.</i>				
to	becomes,—being-frightened.				

It should, properly speaking, run thus :

<i>Sono okamisan,* jishin</i>	} “Mrs. (so-and-so) is so frighten- ed of earthquakes, that she turns green at the bare mention of them.”
<i>to ieba, kowagatte, mas-</i>	
<i>sao ni naru.</i>	
(More politely <i>narimasū.</i> )	

Again :

<i>Naka-naka</i>	<i>hi</i>	<i>nando</i>	<i>ni</i>	<i>atatcha</i>	<i>iraremasen,—</i>
Positively	fire	etcetera	at	as-for-touching,	( <i>I</i> ) cannot-be,—
<i>goran</i>	<i>no</i>	<i>tōri,</i>	<i>isogi</i>	<i>no</i>	<i>yō desū kara.</i>
august-glance	's	way,	hurry	's	business is because.

---

\* If a lady is meant, then say *okūsama*, not *okamisan*. Conf. middle of p. 256.

This sentence should, properly speaking, be

<i>Goran no tōri, isogi no yō desū kara, naka-naka hi nando ni atatcha irare- masen.</i>	}	“As you see, the task I am engaged on is too urgent for me to be able to sit quiet, warming my hands at the fire.”
--	---	---

In familiar conversation, occasional inversion, such as is here instanced, may perhaps be thought to add liveliness and variety to the expression. But it would hardly be considered appropriate in a set speech. In Japan as elsewhere, however, usage sanctions a few special locutions which seem to run counter to the general rules of the language, for instance, the placing of the adverb *after* its verb in phrases like *Ima kita bakari*, which is more idiomatic than *Ima bakari kita*, “He has just come.”

¶ 432. Negatives destroy each other, as in English, thus ;

<i>Nai koto wa nai.</i> Not-is fact as-for, is-not.	}	“It is not a fact that there are none,” i.e. “There <i>are</i> some,” or “There <i>are</i> some.”
<i>Kō shinakereba narimasen</i> Thus if-do-not, is-not.	}	“It won’t do not to do thus,” i.e. “It <i>must</i> be done in this way.”

*N. B.* The fondness for such mutually destructive negatives seems to have been borrowed from the Chinese, passing first into the Written Language and thence into the Colloquial.

Occasionally the Japanese employ a negative where we should employ a positive construction, for instance in such phrases as *Ano hito no konai mae*, lit. “Before that person’s not coming,” but signifying simply “Before he comes” (*or* came). The train of thought here seems to be that, before a man comes, he of course cannot have come yet, and similarly in other cases.

¶ 433. Japanese has no negative pronouns, adverbs, or conjunctions, such as the English words “nobody,” “nothing,” “none,” “never,” “nowhere,” “neither . . . nor,” etc. Their absence is supplied by the negative voice of the verb or adjective, combined with positive pronouns and other positive words. Thus, for the English “I know nothing,” a Japanese will say *Na(n)ni<sup>1</sup> mo<sup>2</sup> shiranai<sup>3</sup>*, “(I) know-not<sup>3</sup> anything<sup>1,2</sup>,”—more literally (so far as the grammatical expression is concerned), “I ignore everything.” For “There are none to be had anywhere,” he will say *Doko<sup>1</sup> ni<sup>2</sup> mo<sup>3</sup> gozaimasen<sup>4</sup>*, “Everywhere<sup>1,2,3</sup> (*more lit. even<sup>3</sup> in<sup>2</sup> where<sup>1</sup>*) are-non-existent<sup>4</sup>. The following examples will serve to illustrate the manner in which the various kinds of English negative and quasi-negative assertions, and other kindred idioms, are expressed in Japanese :—

<i>Dare mo shiranai.</i>	(familiar)	} “ Nobody
Everybody knows-not.	(i.e. ignores.)	
<i>Donata mo go zonji ga nai.</i>	(polite)	} knows.”
Everybody august knowledge (nom.) is-not.		

<i>Shiranai hito mo gozaimasū.</i>	} “ There are some persons who know not,” i.e. “ Everybody doesn’t know.”
Ignore persons also are.	

<i>Shitteru hito mo gozaimasū.</i>	} “ Some people know.”
Knowing-are persons also (there) are.	

<i>Shitteru hito mo areba,</i>	} “ Some people know,
Knowing-are persons also whereas(-there)-are,	
<i>shiranai hito mo gozaimasū.</i>	
ignore persons also (there) are.	} and some don’t.”

<i>Shitteru hito wa sukunō</i>	} “ There are few who know ; ” or “ Few people know.”
Knowing-are persons as-for, few	
<i>gozaimasū.</i>	
are.	

<i>Mattaku zanjimasen.</i>	} “ I don’t know at all.”
Completely know-not.	

*Kuwashiku wa zanjimasen.*  
Minutely as-for, know-not.

} "I don't quite know."

*Mattaku tsumi ga nai.*  
Completely crime (*nom.*) is-not.

} "He has not committed the smallest crime."

*Ano hito wa, ichi-do mo*  
That person as-for, one-time even  
*kita koto ga gozaimasen.*  
came act (*nom.*) is-not.

} "He has never (once) come."

*Konai toki mo gozaimasū.*  
Comes-not time also is.

} "There are times when he doesn't come," *i.e.*  
"He doesn't always come."

*Kuru toki mo areba,*  
Comes time also whereas-there-is,  
*konai toki mo gozaimasū.*  
comes-not time also is.

} "Sometimes he comes, and sometimes he doesn't."

*Kuru koto wa sūkunō gozaimasū.*  
Comes act as-for, few are.

} "He rarely comes."

*Konai koto wa gozaimasen.*  
Comes-not act as-for, is-not.

} "There is no such thing as his not coming," *i.e.*  
"He *does* come."

*Sūkoshi mo konaku narimashita.*  
A-little even coming-not has-become.

} "He has quite left off coming."

*Are kara ijirimasen.*  
That from (*I*)meddle-not.

} "I have never touched it since then."

*Doko ye mo ikimasen.*  
Everywhere go-not.

} "I don't go anywhere,"  
or "I go nowhere."

*Sappari wakarimasen.*  
Quite (*I*)understand-not.  
*Sūkoshi mo wakarimasen.*  
A-little even understand-not.

} "I don't understand it at all."

*Yoku wakarimasen.*  
Well understand-not.

} "I don't quite understand it."

*Yoku wa wakarimasen.*  
Well as-for, understand-not.

} "I don't quite understand it."



*Mina miemasen.* { “I can’t see any of  
All appear-not. them.”

*Mina wa miemasen.* { “I can’t see them all.”  
All as-for, appear-not.

*N. B.* Observe the radical difference of signification effected by the limiting power of *wa* in such instances as the last.

*Tonto kikimassen.* { “I have heard nothing.”  
Quite (*I*) hear not.

*Amari kikimassen.* { “I have not heard  
Too much hear-not. much.”

*Hotondo nai kurai desū.* { “There is hardly any ;”  
Almost exists-not degree is. or “There is little if any ;”  
more lit. “It is almost to  
the pitch of there being  
none.”

*Ano hito to kyōdai desū* { “It is impossible that  
That person with, brothers are he shouldn’t know about  
*kara, shiranai to iu wake* it, seeing he is the fellow’s  
because, ignores that say reason brother.”  
*ni wa mairimasen.*  
to goes-not.

¶ 434. The difficulty of using negative constructions correctly will vanish as soon as the learner clearly grasps the fact that in Japanese the negative and the verb are not conceived of as two separate ideas, as is mostly the case in European languages, but are fused into a single idea. Even in European languages, however, there is no lack of parallels to this Japanese idiom. Thus “to disapprove,” for “not to approve ;” “to disregard,” for “not to regard ;” “impossible,” for “not possible,” etc., etc.

*N. B.* Custom limits the use of the word *sūkunai* (vulg. *sūkenai*), “few,” to predicative constructions, as instanced in two or three of the examples in the preceding section. Thus we can only render the phrase “Few people know” by *Shitteru hito wa sūkunai* (more politely *sūkunō gozaimasū*), lit. “The knowing people are few,” never by *Sūkunai hito*

*wa shitteru*. The same remark applies to the kindred adjective *ōi*, “many.” The sole case in which the words *sūkumai* and *ōi* can be used attributively is in relative clauses, for instance :

<i>Nan de mo,</i>	<i>shina no sūkumai</i>	} “Every kind of article is expensive when it is scarce.”
Anything-whatever,	articles 's scarce	
<i>toki wa, ne ga takō gozaimasū.</i>		
time as-for, price ( <i>nom.</i> ) dear	is.	

<i>Kyō wa, kisha ni nori-te ga</i>	} “There was a great bustle at the train to-day, because there were such a lot of travellers.”
To-day as-for, train in, riders( <i>nom.</i> )	
<i>ōi kara, yohodo konzatsu</i>	
many because, plentifully confusion	
<i>shimashita.</i>	
did.	

It may perhaps be thought that as *toki* means “when,” and *kara* means “because,” the construction is not an attributive one even here. It is so, however, from the Japanese point of view, *toki* being even now apprehended as a noun signifying “time,” and *kara* also having almost certainly been a noun in the archaic period of the language.

¶ 435. In Japanese almost all quotation, whether of the words of others or of the speaker's own thoughts, is direct. The manifold shiftings of person, mood, and tense, which are brought about in European languages by the use of indirect quotation, are consequently unknown. Thus a Japanese, when mentioning the plans of an absent friend, does not say “He said he would be back by Sunday ;” but he repeats his friend's exact words, and says : “He said that : ‘I shall be back by Sunday.’” In Japanese the phrase would run as follows :

“*Nichiyō made ni kaeru,*” *to iimashita.*  
 “Sunday till to (*I*) will-return,” that (*he*) said.

*N.B.* The word *to*, “that,” cannot be omitted in such contexts. Compare also *to*, ¶ 117, p. 82.

One alteration does, however, commonly occur in quotations,—an alteration affecting the honorifics. For instance, you say to me *O<sup>1</sup> ide<sup>2</sup> nasai<sup>3</sup>*, lit. “Deign<sup>3</sup> honourable<sup>1</sup>

exit<sup>2</sup>," i.e. "Please come." Now, if I am repeating this remark of yours to a third person, my modesty naturally prevents me from applying honorifics to myself, even within quotation marks. I therefore express the idea "He asked me to come" thus :

*Watakushi ni "Koi!" to iimashita*, or *Watakushi ni kuru yō ni iimashita* (conf. next ¶), employing the corresponding non-honorific verb *kuru*, "to come," in lieu of the honorific *oide nasaru*. So persistently inherent in the Japanese habit of speech is the tendency to give honour to others, and to abase self.

¶ 436. The sole kind of indirect quotation ever employed by the Japanese is a locution with the present tense and the words *yō<sup>1</sup> ni<sup>2</sup>*, lit. "in<sup>2</sup> the manner<sup>1</sup>," thus :

<i>Kitto kuru yō ni to</i>	} "Go and tell him to be sure to come."
Positively come manner in that,	
<i>sō itte koi.</i>	
so having-said come.	

(Said to an inferior in speaking of another inferior.)

<i>Kuru yō ni to itta</i>	} "I told him to come ; but he said it was absolutely impossible for him to do so."
Come manner in that(I)said	
<i>ga,— mukō de dō shite</i>	
though,—opposite at, how doing	
<i>mo korarenai to iimasū.</i>	

even, cannot-come that says.

*N. B.* *To* may be omitted after *yō ni*.—Notice the word *mukō* in the last example, and consult p. 48, line 6 for it.

The phraseology of the above examples is not polite. That of the next is extremely so :

<i>Daiji ni nasaru yō</i>	} "Please be so kind as to tell him to take great care of himself."
Carefully deign-to-do manner	
<i>ni yoku osshatte kuda-</i>	
in, well deigning-to-say con-	
<i>saimashi.</i>	

descend.

Somewhat similar in character to the above are such phrases as

<i>Yosasō</i>	<i>ni omoimashū.</i>	}	“ I think it looks as if it would do.”
Good-appearance	in (I) think.		

¶ 437. Notwithstanding the example given at the beginning of the preceding paragraph (*Kitto kuru yō ni to sō itte koi*), the Japanese generally avoid such phrases containing one command within another. Thus, rather than say “Tell O Haru to come here,” they will mostly prefer the simpler expression “Call O Haru,” viz.

*O Haru wo yonde koi!*  
O-Haru (*accus.*) having-called come!  
or more politely

*O Haru wo yonde kudasai!*  
O-Haru (*accus.*) calling condescend!

Rather than say “Tell Jirō to get the jinrikisha ready for me at twelve o’clock,” they will use the causative and say :

<i>Jū-ni-ji</i>	<i>ni</i>	<i>deru kara,</i>	<i>Jirō</i>	<i>ni</i>	<i>kuruma</i>	<i>no</i>
Twelve-o’clock	at,	go-out because.	Jirō	to,	jinrikisha	’s
<i>shītake</i>	<i>wo</i>	<i>sashite</i>	<i>oku</i>	<i>ga</i>	<i>ii.</i>	
preparations ( <i>accus.</i> )		having-caused-to-do	to-place	( <i>nom.</i> )	is-good.	

I.e. as literally as may be, “As I am going out at twelve o’clock, it will be well to cause Jirō to make preparations for the jinrikisha.”—Similarly, “Tell him to wait” becomes “Cause him to wait,” *Matashite kudasai*.

In still more complicated cases, the difficulty is often turned by omitting one whole clause. Thus, where an English servant would say “My master told me to tell you, Sir, that he particularly wishes to see you,” a Japanese servant will more briefly say “My master said that he particularly wishes to see you.” In Japanese the sentence would run thus :



*Shujin ga zehi o ai-mōshītai to*  
 Master (nom.) "Positively honourably (I) wish-to-meet" that  
*mōshimashīta.*  
 said.

*N. B.* Do not misinterpret the word *mōshītai* as signifying "wants to say." *O ai-mōshītai* is simply a very polite equivalent for *aitai*, the desiderative adjective of *au*, "to meet." See ¶ 402, p. 249.

On the other hand, Japanese constructions with quotations are often pleonastic, some such formula as "he said" being used both before and after the words quoted, instead of once only, as is the case in English :

<i>Doitsu no tetsugakūsha Schopen-</i> Germany 's philosopher Schopen-	} The German phi- losopher Schopenhauer has said : "Religion is like a firefly. It can shine only in dark places" [is what he said].
<i>hauer to iu hito no itta kotoba</i> hauer that say person 's said words	
<i>ni, "Shūkyō wa hotaru no</i> in, "Religion indeed firefly 's	
<i>yō na mono. Kurai</i> fashion being thing(is). Dark	
<i>tokoro de nakereba, hikaru koto ga</i> place if-is-not, shine act(nom.)	
<i>dekinai" to mōshimashīta.</i> forthcomes-not" that (he) said.	

¶ 438. Interrogation is not denoted, as in European languages, by an inversion of the usual construction. The construction remains the same, but the interrogative particle *ka* is generally added. (See p. 68.)

¶ 439. Passive constructions are very sparingly used, and when used, their grammar is peculiar (see p. 198 *et seq* ; also pp. 57—58, 204, and 216). The passive is almost always replaced by the subjectless active construction explained in pp. 266—267, or else by an intransitive construction, as explained in pp. 204—5 and pp. 190—1. Thus, to give



one or two additional examples, a Japanese will not say "As has already been explained." He will say "As (I) have already explained,"

*Sude ni toki-akashimashita tōri.*  
Already (I) have-explained way.

He will not say "It has been notified by the Department," but "A notification has issued from the Department,"

*Yakusho kara tasshi ga demashita.*  
Office from, notification (nom.) has-come-out.

¶ 440. Inanimate objects are rarely personified. Not only does Japanese idiom eschew all such fanciful anthropomorphic expressions as "the hand of Time," "old Father Christmas," "the spoilt child of Fortune," "Nature's abhorrence of a vacuum," etc., etc.; but it goes so far as almost to prohibit the use of the name of any inanimate thing as the subject of a transitive verb. For instance, a Japanese will not say "The rain delayed me," thus appearing to attribute action to those inanimate things, the drops of rain; but he will turn the phrase intransitively, thus:

*Ame no tame ni ōi ni osoku narimashita.*  
Rain 's sake in, greatly late (I) have-become.

I.e. "I am very late on account of the rain."

Similarly it will not come into his head to employ such a phrase as "His diligence surprises me." He will say:

*Ano hito no benkyō ni wa kanshin shimasu.*  
That person's diligence at, admiring-astonishment (I) do.

I.e. "I feel astonishment at his diligence."

The chief exceptions to the above general rule are offered by certain proverbial expressions, wherein brevity perhaps has been the mother of picturesqueness.\* For instance,

---

\* We are indebted to the scholarship of Mr. Walter Denning for this limitation of the too sweeping statement made in former editions.

<i>Muri ga tōreba, dōri</i>	}	“When folly passes by, reason
<i>hikkomu.</i>		

¶ 441. For the reason stated in the preceding paragraph, Japanese, like the Far-Eastern languages generally, does not naturally lend itself to the imaginative and mythopœic faculty. When a European speaks, for instance, of “the strife between Religion and Science,” he very likely spells these names with a capital R and a capital S, and unconsciously slides into regarding them as being, in some sort, actual things, even individualities capable of aspirations, aims, and conquests, of teaching and sustaining their devotees, of revenging themselves on those who slight them, etc., etc. Such mythology (for mythology it is, albeit those who have been reared under the exclusive influence of European modes of expression may not recognise it as such) is alien to the matter-of-fact Far-Eastern mind. During the last few decades, the study of English, and the translation into Japanese of great numbers of English and other European books, have indeed resulted in the occasional adoption by public speakers of such expressions as *Rekishi ga watakushi-domo ni . . . . . wo oshieru*, a literal rendering of our phrase “History teaches us that . . . . .” But such “Europeanisms” are unidiomatic. The same is the case with such picturesque phrases as “the Open Door,” “the Yellow Peril,” etc., etc., for which nowadays literal Japanese, or rather Chinese, translations are at once coined by the newspapers, but which do not grow spontaneously in this soil.

¶ 442. Languages differ greatly in the degree of integration of their sentences. For instance, Chinese and Pidjin-English simply put assertions side by side, like stones without cement, as “*He bad man. My no like he.*” Our more

synthetic English would generally subordinate one assertion to the other, coupling them thus: "*I don't like him, BECAUSE he is a bad man.*" Now one of the most essential characteristics of the Japanese language is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, within the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism, as much more complicated than the typical English sentence just quoted, as the English sentence is more complicated than the Chinese or the Pidjin-English. As an illustration, let us take the following anecdote, the first paragraph of which forms but one sentence in Japanese, though it may be conveniently broken up into four or five in English:—

¶ 443.	HEMPŌ-GAESHI. <sup>1</sup>	TIT FOR TAT.
<i>Aru</i> <sup>2</sup> · <i>hito</i> <i>ga</i> <i>naga-ya</i> <sup>3</sup>	A-certain person (nom.) block-of-houses	
<i>no mae wo tōrimasu toki, ishi</i>	of front (accus.) passes time, stone	"A certain man,
<i>ni tsumazukimashitareba</i> <sup>4</sup> , <i>naga-ya</i>	on when-he-had-stumbled, block-of-houses	passing one day in front
<i>no uchi no hito ga baka ni</i>	of inside of person(nom.) fool to	of a block of houses,
<i>shite</i> <sup>5</sup> , "Aitata" <sup>6</sup> !" <i>to koe</i>	making, "Ah!-how-painful!" that voice	tripped against a stone.
		Thereupon, some one
		inside the block of
		houses made fun of

1. *Hempō* is a Chinese expression meaning "requital;" *gaeshi* is the *nigori*ed form of *kaeshi*, the indefinite form of *kaesu*, "to return" (trans.).—2. *Aru*, "to be," sometimes has the sense of "a certain."—3. *Naga-ya*, lit. "long house," is a building divided up into rows or sets of rooms, which are let out to poor families or as shops.—4. *Tsumazukimashitara* would be the more strictly Colloquial form of this word; but see p. 184.—5. *Hito wo baka ni suru* means "to make a fool of a person;" but here of course *hito ga* is the subject of the verb, and the object is left unexpressed.—6. *Aitata!* is the same as *aita!* at the top

<i>wo kakemashita</i>	<i>kara,</i>	<i>tsumazuita</i>	him, and cried out :
(accus.) placed	because,	(the)stumbled	“ Oh how I have hurt
<i>hito wa,</i>	<i>ima-imashii</i>	<i>to</i>	myself !” So he who
person as-for,	disagreeable	that	had tripped constrained
<i>omoimashita</i>	<i>ga,</i>	<i>waza to</i>	himself to be quiet (al-
(he) thought	though,	purposely	though he felt dis-
<i>otonashiku,</i>	“ <i>Iya !</i>	<i>go men</i>	gusted), and said :
calmly	“ Nay !	august excuse	“ Oh ! pray excuse me,
<i>nasaimashi !</i>	<i>Kemashita no wa,</i>		I thought that what I
deign !	Kicked	thing as-for,	had kicked was a stone.
<i>ishi ka<sup>8</sup> to</i>	<i>omoimashitara,</i>	<i>anata</i>	But was it the tip of
stone ?	that whereas-(I-)thought,	you	your nose ?”
<i>no hana no</i>	<i>saki deshita ka ?</i>		
of nose of	tip was	?”	
<i>to iimashita.</i>			
that (he)said.			

<i>Naga-ya no hito no kokoro-mochi</i>	{ “ I wonder how the
Block-of-houses of person 's feelings	
<i>wa, donna deshitarō ?</i>	{ man inside the block of
as-for, what-like probably-were ?	
	{ houses felt on receiving
	{ this snub.”

¶ 444. The integration of sentences, as illustrated in the foregoing example, is secured by the application of the rule of syntax which was set forth in ¶ 422, p. 261, and illustrated in pp. 264—6, and which is here exemplified in the word *shite*; furthermore by the incorporation of quotations, and by the use of such particles as *kara*; (“because”) and *ga* (“whereas”) and of the conditional and concessive moods of verbs and adjectives. In translating a Japanese sentence into idiomatic English it is generally necessary to break it at each of these *hinges*, as they may perhaps be termed.

of p. 237.—7. *Otonashiku*, more lit. “like a grown-up person.” It qualifies the verb *iimashita* at the end of the sentence.—8. *Ishi ka*, “perhaps a stone.” Taken more literally still, the words *ishi ka* are a direct quotation of the speaker’s thoughts: “Is it a stone?” i.e. “May it not perhaps be a stone?”

PRACTICAL  
PART.



FRAGMENTS  
PART I

# ¶ 445. SHORT PHRASES

IN

## CONSTANT USE.

1. <i>Amari mita koto ga</i> Too-much have-seen fact (nom.) <i>gozaimasen.</i> is-not.	I have hardly ever seen any.
2. <i>Anata mazu dō iu</i> You, well, what-sort-of <i>go iken de gozaimasū ?</i> august opinion is ?	Well, what is your opinion on the subject ?
3. <i>Arigatō gozaimasū.—Dō-</i> Thankful (I) am.—How <i>itashimashite ?</i> having-done ?	Thank you. — Oh ! pray don't mention it.
4. <i>Ate ni narimasen.</i> Reliance to becomes-not.	He is not to be depended upon.
5. <i>Ato kara go aisatsu</i> Afterwards august answer <i>wo mōshimashō.</i> (accus.) will-say.	I will send my answer afterwards.
6. <i>Chito o kake</i> A-little honourably to-place <i>nasaimashī.</i> deign.	Pray sit down a moment.

1. *Amari*, conf. ¶ 219, p. 148.—3. I.e. "You are grateful to me for having done what?" It is still more polite to substitute *Dō tsukamatsurimashite* for *Dō itashimashite*.—4. Observe the avoidance of the passive, and conf. p. 205.—7. After *chito* supply *koshi wo*, "the loins."

7. *Chitto mo kamaimasen.*  
A-little even matters-not.
8. *Chitto haiken.*  
A-little adoring-look (*let me do*).
9. *Da ga . . . (famil.)*  
*Desu ga . . . (polite)*  
(*It*) is, but
10. *Dō shimashō ?*  
How shall-probably-do ?
11. *Dō shīta hō ga*  
How did side (*nom.*)  
*yokarō ?*  
will-probably-be-good ?
12. *Dochira ye irasshaimasū ?*  
Where to, deign-to-go ?
13. *Dōka nasaimashīta ka ?*  
Somehow have-deigned ?
14. *Go busata itashi-*  
August remissness have-  
*mashīta.*  
done.
15. *Go kurō sama.*  
August trouble Mr.
16. *Go men nasai.*  
August excuse deign.

It doesn't matter a bit.

Please just let me look.

Yes, but . . .

What shall we do ?

What do you think we had best do ?

Where are you going ?

Have you hurt yourself? *or* Is anything the matter with you?

I have been very rude in not coming to see you for so long.

Thanks for your trouble. (*Said chiefly to inferiors.*)

Please excuse me, *or* I beg your pardon.

8. Conf. p. 268.—9. Properly speaking, this phrase should come in the middle of a sentence ; but in familiar conversation it often begins one. For *gā* = “ but,” see p. 67. The *u* of *desū* is pronounced before *ga*, for which reason we print it in this context without the mark of short quantity.—10 and 11. The Japanese habitually use “ how ? ” for “ what ? ” in such phrases as these. For *hō* see p. 144.—12. For *irasshaimasū*, substitute *ikimasū* in speaking to an inferior.—13. For *nasaimashīta* substitute *shimashīta*, or still less politely *shīta*, in speaking to an inferior.—14 and 15. See p. 247.—18. *Yukkuri* is a sort of noun, which the addition of *to* turns into an adverbial phrase ; conf. ¶ 377, p. 236.

- |   |  |
|---|--|
| <p>17. <i>Go mottomo de gozai-</i><br/>                 Augustly right is<br/> <i>masu ga . . . .</i><br/>                 but . . . .</p> <p>18. <i>Go yukkuri to itte</i><br/>                 Augustly leisurely going<br/> <i>irasshai.</i><br/>                 deign-to-be.</p> <p>19. <i>Go zonji de mo</i><br/>                 August knowledge even<br/> <i>gozaimashō ga . . . .</i><br/>                 probably-is although . . . .</p> <p>20. <i>Go zonji no tōri.</i><br/>                 August knowledge 's way.</p> <p>21. <i>Hakkiri to wakarimasen.</i><br/>                 Clearly understand-not.</p> <p>22. <i>Hanashite mimashō.</i><br/>                 Speaking (I) will-see.</p> <p>23. <i>Hara ga itai.</i> (familiar)<br/>                 Belly (nom.) (is) painful.</p> <p>24. <i>Hayaku! hayaku!</i><br/>                 Quickly! Quickly!</p> <p>25. <i>Hitotsu ikura?</i><br/>                 One how-much?</p> <p>26. <i>Hoka de mo nai</i><br/>                 Other-thing even isn't<br/> <i>ga . . . .</i><br/>                 although . . . .</p> | <p>What you say is very true ; still . . . .</p> <p>Go slowly. (<i>A polite phrase frequently addressed to one starting off on a walk.</i>)</p> <p>You probably know that . . . .</p> <p>As you know.</p> <p>I don't clearly understand.</p> <p>I will speak to him about it.</p> <p>I've got a stomach-ache.</p> <p>Hurry up ! hurry up !</p> <p>How much for one ?</p> <p>What I want to say is simply this :— . . . .</p> |
|---|--|

19 and 20. *Zonji* is the indefinite form, used substantively, of *zonjiru*, "to know." *Ga* has here but little meaning. Similarly in No. 26. For *tōri*, see p. 243.—21. For *to* see p. 82.—22. For *miru* auxiliary, see p. 193.—23. The predicative adjective includes the meaning of the verb "to be." But if it is desired to make the phrase polite, *itai* must be changed to *itō gozaimasū* conf. p. 140, ¶ 204.—24. Supply the imperative *koi!* "come!" or *hashire!* "run!"—25. More grammatically *Hitotsu wa ikura de gozaimasū?* The numeral *hitotsu* will vary according to the article alluded to :—if a fan, substitute *ip-pon* ; if a ticket, substitute *ichi-mai*, etc. ; see ¶ 157 *et seq.*, especially pp. 108—110.

27. *Ichī-nichi rusu desū.*  
One-day absent is.
28. *Ikenai koto shimashita.*  
Can't-go thing have-done.
29. *Ikura mo gozaimasen.*  
How-much even is-not.
30. *Itsu no koto deshita?*  
When 's fact was?
31. *Iya desū, yo!*  
Disagreeable (it) is, oh!
32. *Kagen ga warū gozai-*  
Bodily-state (nom.) bad is.  
*masū.*
33. *Kare kore tarimashō.*  
That, this, will-probably-suffice.
34. *Kaze wo hikimashita.*  
Wind (accus.) (I) have-drawn.
35. *Kazoete mireba...*  
Counting when (I) see.

He is (*or* will be) away  
all day.

I've gone and done a  
stupid thing.

There is scarcely any  
more.

When did it happen?

No, I won't; *or* Get  
along with you! *or* None  
of your impudence!

I feel poorly.

I think it will be about  
enough.

I have caught cold.

On counting them over,  
I found that....

27. *Ichī-nichi* means indifferently "one day;" or "all day;" see N. B. to ¶ 152, p. 103.—28. *Ikenai* is lit. "cannot go" = "no go," "won't do;" conf. ¶ 317.—29. This idiom may be explained thus: "There is not even enough to make it worth asking how much there is."—30. For the construction *itsu no*, conf. ¶ 363.—31. A phrase used chiefly by women of the lower class.—32. *Kagen* is originally one of the "syntheses of contradictories" noticed on p. 34, *ka* meaning "increase" (of bodily well-being), and *gen* "decrease."—33. *Kare kore* is an idiom expressive of approximation, like our "more or less," "pretty well,"—34. The English word "a cold" cannot be translated more literally into Japanese.—35. *Miru*, "to see," here has rather its proper signification, than the auxiliary use explained on p. 193. Moreover the conditional here has the sense of "when...;" see p. 184.



36.	<i>Kiite</i> Having-heard	<i>kuru</i> to-come	<i>ga</i> ( <i>nom.</i> )	You had better go and ask.
ii.	(familiar) ( <i>is</i> ) good.			
37.	<i>Kikashite</i> Causing-to-hear	<i>kudasai.</i> condescend.		Please tell me.
38.	<i>Kimi ga</i> Feelings ( <i>nom.</i> )	<i>warui.</i> (familiar) ( <i>are</i> ) bad.		It quite makes me shudder.
39.	<i>Kochira</i> Here	<i>ye to</i> to	<i>o tōri</i> honourably to-pass	Please come in here. ( <i>The formula used to invite a guest in.</i> )
	<i>nasai.</i> deign.			
40.	<i>Kokoro-mochi</i> Bodily-feelings	<i>ga</i> ( <i>nom.</i> )	<i>warui.</i> ( <i>are</i> ) bad.	I feel unwell.
41.	<i>Komatta</i> Was-bothered	<i>koto</i> fact	<i>desū.</i> is.	It is a nuisance.
42.	<i>Komban</i> This-night	<i>wa !</i> as-for !		Good evening !
43.	<i>Kondate</i> Bill-of-fare	<i>wo</i> ( <i>accus.</i> )	<i>misete</i> showing	Please show me the bill of fare.
	<i>kudasai.</i> condescend.			
44.	<i>Konnichi</i> This-day	<i>wa !</i> as-for !		Good day ! or How do you do ?

36. *Tou*, which is the proper word for "to ask," is almost always thus replaced in the mouths of Tōkyō speakers by *kiku*, properly "to hear." For *kuru* as an auxiliary, see p. 193.—37. *Kikashite* should, strictly speaking, be *kikasete*, but see N. B. to p. 214.—38. Observe how Japanese prefers the intransitive to the transitive construction, of which "it" is the subject in English, and conf. p. 279 for this marked feature of the language. *Kimi ga warui* may also signify "you are wrong," if instead of *kimi*, "feelings," *kimi*, "you," is intended.—41. The use of the past, where the present would seem to us more natural, is idiomatic here.—42. Some polite phrase must be mentally supplied ; but it is never expressed, unless it be some such hackneyed remark about the weather as (*Komban wa*) *o suzushii gozaimasu*, "What a pleasantly cool evening it is !" etc.—44. Same remark as that concerning No. 42.

45. *Kore de takusan.*  
This by plenty (*is*). This is quite enough.
46. *Kore de yoroshii ja nai ka ?*  
This by. good isn't ? Won't this do ?
47. *Kore wa, nan de*  
This as-for, what by What is this made  
*dekite orimasu ?*  
eventuating is ? of ?
48. *Kore wa nani ni*  
This as-for, what to What is this used  
*tsūkaimasu ka ?*  
(*do people*) use (*it*) ? for ?
49. *Kore wa o*  
This as-for. honourable Oh ! excuse me for  
*jama wo itashimashita.*  
impediment (*accus.*) have-done. having inconvenienced  
you. (*Used as a polite phrase on concluding a visit.*)
50. *Kore wa, shikkei !*  
This as-for, rudeness. Oh ! pray excuse me  
for being so rude.
51. *Kore wa, yoku o*  
This as-for, well honourable You have done this  
*deki ni narimashita.*  
eventuation to has-become. beautifully.
52. *Mada yohodo aida ga*  
Still plenty interval (*nom.*) There is still plenty of  
*arimasu.*  
is. time.
53. *Mae ni mo itta tōri.*  
Before in also said way. As I have already  
stated.
54. *Maido go yakkai*  
Each-time august assistance o I am much obliged to  
(*sama*) *desu.*  
(*Mr.*) is. you for your constant  
kindness.

45. Supply *de gozaimasu* at the end.—46. For *ja* see p. 64.—47. For the intransitive *dekiru*, corresponding to our passive “is made,” see 310, p. 202.—50. Supply *itashimashita* at the end.—54. Conf. p. 247.

55. *Makoto ni mōshi-wake* Really I know not  
Truth in, excuse what excuse to offer.  
*ga gozaimasen.*  
(nom.) (there) is-not.
56. *Makoto ni shibaraku.* It is quite\* a long time  
Truly some-time (is) since we last met.  
*Please you last*
57. *Mappira go men* I humbly beg your  
Quite-flatly august pardon  
*nasai.*  
deign. pardon; or Please be so  
good as to excuse me.
58. *Maru de betsu nan desū.* It is a totally different  
Completely different indeed is. one.
59. *Mata irasshai.* Please come again.  
Again deign-to-come.
60. *Mata o hayaku* Please come back soon  
Again honourably quickly,  
*o kaeri nasaimashī.*  
honourably to-return deign. again.
61. *Mazu sore-kkiri de* Well, that is about  
Well, that only all.  
*gozaimasū.*  
is.
62. *Memboku ga nai.* I feel ashamed.  
Countenance (nom.) isn't.  
(More politely *gozaimasen.*)
63. *Michi wo oshiete* Please tell me the  
Road (accus.) teaching road.  
*kudasai.*  
condescend.
64. *Mina san ni dōka* Please remember me  
All Messrs. to please kindly to all your people.  
*yoroshiku.*  
well (say).

56. See top of p. 269.—58. For the difficult particle *nan* contained in this example and tentatively rendered by “indeed,” see the footnote to pp. 135—6.—61. For *kkiri*, see p. 230—62. Compare our phrase “to be put out of countenance.”—64. At the end supply *itte kudasai*, “please say.”

65.	<i>Minai</i> Seeing-not	<i>furi</i> manner	<i>wo</i> ( <i>accus.</i> )	Pretending not to see.
	<i>shīte.</i> doing.			
66.	<i>Mō</i> Already	<i>mina</i> all	<i>ni</i> to	<i>nari-</i> has-
	<i>mashīta.</i> become.			It is all done; <i>or</i> There are none left.
67.	<i>Mō</i> Already		<i>ikanakereba</i> if-do-not-go,	∞ I <i>must</i> be off now.
	<i>narimasen.</i> is-not.			
68.	<i>Mō</i> Already	<i>nan-ji</i> what-hour	<i>ni</i> to	What o'clock is it?
	<i>narimasū</i> becomes	<i>ka</i> ? ?		
69.	<i>Mō</i> Already	<i>shimai.</i> end ( <i>is</i> ).		I have finished; <i>or</i> They are all done.
70.	<i>Mō</i> Already	<i>takusan.</i> plenty ( <i>is</i> ).		That is plenty; <i>or</i> ° I don't want any more.
71.	<i>Mō</i> Any-more,	<i>yaku</i> usefulness	<i>ni</i> to	∞ It is no longer of any use.
	<i>tachimasen.</i> stands-not.			
72.	<i>Mō</i> Already	<i>yoroshii.</i> (familiar) ( <i>is</i> ) good.		That will do; <i>or</i> I don't want any more.
	<i>Mō</i>	<i>yoroshii</i> <i>gozaimasū.</i> (polite)		
73.	<i>Mōshi-kanete</i> To-say-unable	<i>orimasū.</i> am.		∞ I can hardly bring my- self to say the words. ( <i>Said in asking for some- thing.</i> )

66. We may explain this phrase thus: "It has come to this, that all are gone."—67. This phrase is used only when the necessity is genuine and strong; conf. N. B. at top of p. 175.—68. More literally, "What o'clock is it already becoming?"—69 and 70. Supply *desū*.—72. A highly elliptical phrase, somewhat as if one were to say "It is all right without it."—73. For *kaneru* see ¶ 311, p. 203.

74.	<i>Motto</i> More,	<i>o</i> honourably	<i>make</i> to-cheapen	<i>o</i> Please go down a little more in your price.
<i>nasai.</i> deign.	75.	<i>Nai</i> Isn't	<i>koto</i> fact	<i>wa</i> as-for
				<i>nai</i> isn't
( <i>desū</i> ). ( <i>is.</i> )				There is <i>some</i> ; <i>or</i> There <i>is</i> some.
76.	<i>Naka-naka</i> Positively	<i>shōchi</i> consent	<i>shimasen.</i> does-not.	He won't hear of it.
77.	<i>Nan de mo</i> What by even,	<i>yoroshii.</i> ( <i>is</i> ) good.		Anything will do.
	(More politely <i>yoroshiū gozaimasū.</i> )			
78.	<i>Nan desū (ka) ?</i> What is ( <i>it</i> ) ?			What is it? <i>or</i> What is the matter? <i>or</i> What did you say?
79.	<i>Nan to osshaimasū ?</i> What that deign-to-say ?			What do you say?
80.	<i>Nanzo</i> Something-or-other	<i>omoshiroi</i> amusing		Can't you tell us something amusing?
<i>hanashi</i> talk	<i>ga</i> ( <i>nom.</i> )	<i>gozaimasen</i> is-not	<i>ka ?</i> ?	
81.	<i>Nodo ga kawakimashita.</i> Throat ( <i>nom.</i> ) has-dried.			I feel thirsty.
82.	<i>O hayō (gozaimasū).</i> Honourably early is.			Good morning !
83.	<i>O itoma mōshimashō.</i> Honourable leave will-probably-say.			I think I must be going.
84.	<i>O kage sama de . . .</i> Honourable shade Mr. by.			Thanks to your kind influence.

74. *Makeru* is literally "to lose" (a battle or a game), hence "to come down in price."—75. For the syntax of double negatives, see p. 271.—77. *Nan de mo*, though representing the English word "anything," is not the subject of the sentence. The sentence is subjectless, and *nan de mo* is an indirect object corresponding to the Latin ablative denoting causation or instrumentality.—82. It is of course absurd to use this phrase, as foreigners sometimes do, in the afternoon,



85. *O kage sama, sukkari*  
Honourable shade Mr., quite  
*naorimashite gozaimasū.*  
recovered am.  
I am quite well again,  
thanks to you.  
(*More lit.* "Thanks to your  
influence.")
86. *O kangae no ue, ina*  
Honourable reflection 's top, nay  
*ya no go hentō wo ukagai-*  
? 's august reply (*accus.*) (*I*) will-  
*masū.*  
enquire.  
Kindly think the matter  
over, and let me have  
an answer one way or the  
other.
87. *O kinodoku*  
Honourable poison-of-spirit  
*de gozaimasū.*  
is  
I am sorry for it on  
your account.
88. *O machi-dō sama.*  
Honourably long-waiting Mr.  
Excuse me for keeping  
you waiting so long.
89. *O malase-mōshi-*  
Honourably having-caused-to-  
*mashite, makoto ni ai-sumi-*  
wait, truth in, mutually-  
*masen.*  
is-not-proper.  
Really I know not what  
excuse to offer for having  
kept you waiting so long.
90. *O naka ga sūki-*  
Honourable inside (*nom.*) has-  
*mashita.* (*familiar*)  
become-empty.  
I feel hungry.
91. *O tomo itashi-*  
Honourable companion will-  
*marshō.*  
probably-do.  
I should like to go  
with you.
92. *O tōshi mōse.*  
Honourably let-through say.  
Show the guest in.

85. After *sama* one may insert the word *de*, "by," which strict logic and grammar would require. *Naorimashite gozaimasū* is more polite than simple *naorimashita* would be.—86. "Reflection's top" is, after all, not so very different from our phrase "on reflection." Instead of saying "an answer yes or no," the Japanese phrase mentions the negative only.—89. Still more polite than the preceding number. For *mōsu* as a humble auxiliary, see p. 249.—90. For *o naka*, see p. 248.

93. *O tsuide no setsu.*  
Honourable occasion's opportunity. Whenever it happens to  
suit your convenience.
94. *O yasumi nasai*  
Honourably to-rest deign Good night !
- (-mashī).
95. *Okashikute tamaranai.*  
Being-funny, (I) endure-not. It is really *too* funny.
96. *Ōki ni o sewa sama*  
Greatly honourable help Mr. I am much indebted  
to you for your kind  
assistance.
- ni narimashita.*  
to (I) have-become.
97. *Ōki ni osoku narimashita.*  
Greatly late have-become. Excuse me for being  
so late.
98. *Ō-sawagi deshita.*  
Great-uproar (it) was. All was bustle and  
confusion.
99. *Oshii koto desū, ne !*  
Regrettable thing is, eh ? Oh ! what a pity !
100. *Osoroshii dōmo michi*  
Frightful really road How frightfully bad  
the road is !
- ga warui.* (familiar)  
(nom.) (is) bad.
101. *Osoroshii takai mon' da.*  
Frightful dear thing is.  
(familiar) It is frightfully dear.
102. *Ō-warai shimashita.*  
Great-laughter (we) did. We had a good laugh  
over it.

92. The use of *mōse* here shows that a person who is your inferior is to do something for one politely considered your superior.—93. I.e. "Don't take trouble about it ; but, should the occasion offer... etc."—94. It is optional to omit the termination *mashī* in all such cases.—95. Conf. ¶ 218. —96. As if one should say, "I have come in for a great deal of your help." *Ōki ni* means "greatly ;" *ōkiku* means "big(ly)."—100. In strict grammar we should have *osoroshiku*, not *osoroshii* ; but see first N. B. on p. 124. As shown by this example and the last, the Japanese turn in quite a different manner our exclamatory phrases beginning with "what" and "how."—101. *Mon'* is familiar for *mono*.

103. *Sakuban wa, yoppite*  
Last-night as-for, all-night

*neraremasen deshita.*  
cannot-sleep (it) was.

104. *Sayō de gozaimasū.* (polite)  
*Sō desū* or *Sō da.* (familiar.)

105. *Senjitsu wa, arigatō*  
Former-day as-for, thankful  
*gozaimashita.*  
was.

106. *Shikata ga nai.* (More po-  
Doing-side (nom.) isn't. litely  
*Shiyō ga nai* } *gozaima-*  
Doing-way (nom.) isn't. sen.)

107. *Shitsurei itashimashita.*  
Rudeness have-done.

108. *Sō desū ka ?*  
So is ?

109. *Sō ka mo shiremasen.*  
So ? even is-unknowable.

110. *Sō ka to omioeba,*  
So ? that if-one-thinks,  
*kaette....*  
contrariwise....

111. *Sō shicha ikenai.*  
So as-for-doing, cannot-go.  
(More politely *ikemasen.*)

112. *Sō ja gozaimasen.* (polite)  
So is-not.

I couldn't sleep all last night.

That is so ; or Yes.

Many thanks for your kind entertainment the other day.

(Always said on first again meeting the giver of a recent party.)

There is nothing to be done ; or It can't be helped.

Excuse my rudeness.

Is that so? or Oh ! indeed !

Possibly it may be so.

One is tempted to think so, and yet on the other hand....

You mustn't do that.

That is not so ; or Oh ! no.

103. *Deshita* might be omitted without mutilating either the sense or the grammar ; but the Japanese like thus to round off the sentence with an auxiliary verb, if possible ; conf. p. 197.—104. Conf. pp. 234-5.—109. More literally "One cannot know whether it is so." In vulgar parlance the phrase often runs thus : *Sō ka shira* (for *shiran*).—110. See bottom of p. 265 for a similar construction.—111. More lit. "It won't do, if you do that."—112. Or *Sō de gozaimasen*.

- |  |  |
|--|--|
| <p>113. <i>Sonna mon' desū.</i><br/>Such thing is.</p>   | <p>That is just about it.</p>  |
| <p>114. <i>Sonnara, o yo-</i><br/>If-that-is-so, honourably to-de-<br/><i>shi nasai.</i><br/>sist deign.</p>   | <p>Well then, don't do it.</p>   |
| <p>115. <i>Sono go, hisashiku</i><br/>That after, lengthily<br/><i>o me ni kakarimasen.</i><br/>honourable eyes in (I) hang-not.<br/><i>Itsu mo go sōken de....</i><br/>Always augustly robust being....</p> | <p>It is some time since we last met. I am delighted to see you looking so well.</p> |
| <p>116. <i>Sono hō wa ō</i><br/>That side as-for, numerous<br/><i>gozaimasū.</i><br/>are.</p>  | <p>There are more of that kind than of the others.</p>                               |
| <p>117. <i>Sore wa sō de gozai-</i><br/>That as-for, so is.<br/><i>masū.</i></p>   | <p>That is so; or Yes, no doubt.</p>   |
| <p>118. <i>Sore wa sō desū ga....</i><br/>That as-for, so is whereas....</p>   | <p>Yes, but....</p>  |
| <p>119. <i>Sude ni mōshi-agemashita</i><br/>Already tell-lifted-up<br/><i>tōri.</i><br/>way.</p>   | <p>As I have already had the honour to inform you.</p>                               |
| <p>120. <i>Sūkoshi mate. (familiar).</i><br/>A-little wait.</p>  | <p>Wait a minute.</p>  |
| <p>121. <i>Sūkoshi o machi</i><br/>A-little honourable to-wait<br/><i>nasai. (polite)</i><br/>deign.</p>   | <p>Please be so kind as to wait a minute.</p>  |
| <p>122. <i>Taigai wakarimashita.</i><br/>Mostly have-understood.</p>   | <p>I understand most of it.</p>  |

115. Supply at the end some such phrase as *o medetō gozaimasū*, "it is a subject for congratulation."—116. See p. 144.—122. The past tense here idiomatically replaces the present; conf. ¶ 274, p. 176.

123. *Taisō nigiyaka de go-* It was very lively.  
Very lively  
*zaimashita.*  
was.
124. *Te wo aratte* I think I'll go and  
Hands (accus.) having-washed,  
*kimashō.*  
will-probably-come.  
wash my hands.
125. *To mo kaku mo, go-* At any rate please  
That even, thus even, august-  
*ran nasai.*  
glance deign.  
just look at it.
126. *Totemo ikemasen.* It won't do at all.  
Anyhow cannot-go.
127. *Wake no wakaranai* Something I can't at  
Reason of understand-not  
*koto.*  
thing.  
all make out.
128. *Wasure-mono wa nai* Are you sure you  
Forget-thing as-for, isn't  
*ka?* (familiar)  
?  
have forgotten nothing?
129. *Watakushi ni kwankei* It has nothing to do  
Me to, connection  
*ga nai.* (familiar)  
(nom.) isn't.  
with me.
130. *Yō gozaimasu to mo!* Of course it will do  
Good is that even!  
quite well.
131. *Yohodo ii kiryō desū.* She is very pretty in-  
Very good countenance is.  
deed.
132. *Yoi ambai ni....* It is fortunate that....  
Good condition in....

125. *To mo kaku mo* is an idiom meaning "at any rate," "in any case."—127. A good example of the ambiguous relative phrases discussed in ¶ 82, p. 58. It is not the thing that does not understand, but I who cannot understand the thing.—130. *To mo* final = "of course;" conf. p. 85.



133. *Yoi keshiki desū, ne!*  
Good view is,— eh?

What a beautiful view!

134. *Yoi mono wo o*  
Good thing (*accus.*) honourably  
*motome nasaimashita.*  
to-look-out have-deigned.

What a beautiful thing  
that is which you have  
bought!

135. *Yoi tenki de gozaimasū.*  
Good-weather is.

It is fine weather.

(*A phrase used on accosting  
any one in fine weather.*)

136. *Yoku kega shimasen*  
Well wound does-not  
*deshita.*  
(*it*) was.

It is lucky he didn't  
hurt himself.

137. *Yoppodo, dōmo! omoshiroi*  
Very indeed amusing  
*hanashi de gozaimasū.*  
story (*it*) is.

It is really a most  
amusing story.

138. *Yoroshiū gozaimasū ka?*  
Good is ?  
—*Yō gozaimasū.*  
Good is.

Is it all right?—Yes.

139. *Yōsasō ni omoi-*  
Likely-to-be-good to (*I*)  
*masū.*  
think.

I should think it  
would do.

140. *Yoshita hō ga yo-*  
Desisted side (*nom.*) will-  
*karō.*  
probably-be-good.

I think it will be best  
to give up the idea.

141. *Zōsa ga nai.* (*famil.*)  
Difficulty (*nom.*) isn't.

There is no difficulty  
about it.

136. This sentence illustrates a large number of cases containing the idea "it is fortunate that..." The final *deshita* may be omitted at will.—  
139. Japanese idiom requires *ni* in such phrases, when the adjective of probability (...*sō na*) is turned into an adverb by the fact of a verb following.—140. Past tense used idiomatically for the present; conf. p.  
176.—141. More politely, *Zōsa gozaimasen.*

¶ 446.      ADDITIONAL      USEFUL  
    PHRASES.

- |   |  |
|---|--|
| 1. <i>Ano hito no iu koto wa, mina uso desu.</i>  | Every word that fellow says is a lie.  |
| 2. <i>Ano hito no na wa, nan to iimasu ?</i>  | What is his name? ( <i>more lit.</i> What do people say that his name is?)   |
| 3. <i>Ashita wa yō ga gozaimasu kara, keiko to yasumimashō.</i>   | I shall be too busy to study to-morrow.  |
| 4. <i>Chitto wa hanashi no tane ni narimashō.</i>   | It will be something to talk about.  |
| 5. <i>Daibu kata-kage ni natte kimashita kara, soro-soro de-kakemashō.</i>  | There is a good deal of shade in many places ; so I shall begin to think of going out.   |
| 6. <i>Daibu niwa no sakura ga saki-kakemashita kara, tsugi no nichiyō atari ni wa, Mukōjima ga chōdo yoroshiu gozaimashō.</i> | A good many cherry-blossoms have begun to come out in the garden ; so I suppose Mukōjima will just be at its best about next Sunday. |

1. For a good example of a similar construction with *no*, see p. 76, end of ¶ 110.—2. For *to iu*, see p. 58 and p. 82.—4. Lit. “talk’s seed.”—5. The auxiliary *kimashita* makes the phrase paint or photograph, as it were, the gradual oncoming of the shade. Simple *natta* would be a very flat substitute for compound *natte kimashita* ; conf. p. 197.—6. For *kakeru* see p. 219. Mukōjima is a part of Tōkyō celebrated for its avenue of cherry-trees. Observe the manner in which the two clauses are connected by *kara*,—lit. “because the cherry-trees have partially blossomed, etc.”

7. *Dō ka kō ka, tsugō ga dekimasū.*

We shall be able to manage it somehow or other.

8. *Dōka Yokohama made no ittō ōfuku-gippu wo ichi-mai kudasai.*

Please give me a first-class return ticket to Yokohama.

9. *Dōmo! ka ni sasarete, nete mo ne-tsūkarenai.*

I have lain down, but I can't get to sleep,—I am so terribly bothered by the mosquitoes.

10. *Furisō desū kara, yoshimashō.*

It looks like rain; so I think I will give up (the idea of the excursion, etc.).

11. *Hidori furi ni natte kimashita. Shikashi, yūdachi desū kara, jiki agarimashō.*

It has come on to rain hard. Still, as it is only a shower, I suppose it will soon stop.

12. *Hitori de bon-yari shite orimashita kara, nemuku nari-mashita.*

I was so dull all by myself, that I got quite sleepy.

13. *Ii no ga nakereba, maru de yoshimashō.*

If there are no good ones, I won't take any of any kind.

14. *Ii-tsūketa tōri ni shinai na wa, dō shita mon' da?*

Why didn't you do as I ordered you?

7. *Dō ka kō ka* is an idiom meaning "somehow or other," "by hook or by crook." If for *dekimasū* were substituted *dekimashō*, the phrase would signify "I think we shall be able." etc.—8. *Kippu*, "a ticket," takes the auxiliary numeral *mai*, because a ticket is a flat thing; see p. 109.—11. The contrary of (rain) "falling" being "rising," *agaru* means "to cease raining."—13. For *no ga*, conf. ¶ 112 and ¶ 137.—14. *Dō shita mon' da?* here translated "why?" would be more literally rendered by "what sort of conduct is (this)?"

- |   |   |
|---|---|
| <p>15. <i>Iki-nari sonna koto wo iu to, dō shite mo wakarimasen.</i></p> <p>16. <i>Ikura kake-atte mo, shōchi shimasen.</i></p> <p>17. <i>Ima-doki sono yō na koto wa sūkunai. Yoshi! atta to shīta tokoro ga, tōji no ron ni wa aimasen.</i></p> <p>18. <i>Jikō-gara de, asa-ban wa suzushiku narimashita.</i></p> <p>19. <i>Kana wa sūkoshi wakarimasu ga,—ji wa yomemasen.</i></p> | <p>That couldn't possibly be understood without some previous reference to the subject.</p> <p>All my talking hasn't succeeded in getting him to consent.</p> <p>Very little of that sort of thing goes on nowadays; and even supposing there to be instances of its occurrence, it doesn't suit the spirit of the age.</p> <p>We are getting on in the season, and so the mornings and evenings have become cool.</p> <p>I understand the <i>Kana</i> a little, but I can't read the Chinese characters.</p> |
|---|---|

15. *Iki-nari*, "abruptly," "disconnectedly."—17. *Sūkunai*, is always predicative, as here; see pp. 274-5. But it is generally convenient to reverse, as has been done, the order of the ideas, when translating a clause containing *sūkunai* into English. *Yoshi*, the conclusive form (see pp. 121-2) of the adjective *yoi*, "good," is here used as an exclamation, but forms from the grammatical point of view a sentence by itself. *To shīta tokoro ga* is an idiom meaning "granting that....."—18. *Gara*, suffixed to a noun, indicates "kind," "nature," here "cause," very much like the postposition *kara*, "because," of which it is probably but a *nigori*ed form.—19. *Kana*, see p. 9. Notice the force of the two *was*, acting like Greek μέν and δέ: "As for the *Kana*, I understand it a little; but as for the Chinese ideographs, I can't read them at all." A European's instinct would probably lead him to use the accusative particle *wo* in this place,

20. *Kake-ne wo iwanai de, hontō no nedan wo itte kudasai.* Don't ask fancy prices. Tell me the true price, please.
21. *Keiko wo suru ni, dō iu ambai ni hajimetara yokarō?* What is the best way to begin studying?
22. *Ketchaku no tokoro wa, ikura made makarimasū ka?* What is the very lowest price you will go down to?
23. *Kiga ye iku michi wa, dochira de gozaimasū?* Which is the road to Kiga?
24. *Kitto kuru yō ni sō itte koi.* Go and tell him to be sure to come.
25. *Komban wa taisō hie-masū kara, yagu wo mashite kudasai.* It is very chilly to-night; so please put on some more blankets.
26. *Komban wa taisō ka ga dete kita kara, kaya wo tsutte kukasai.* There are lots of mosquitoes to-night; so please put up the mosquito-net.
27. *Komban wa yakwai ni manekareta kara, reifuku no shitaku wo suru ga ii.* You must put out my dress-clothes, as I am invited out to a party this evening.
28. *Konna tansu wa, doko de kaemasū?* Where can one buy such cabinets as these?

instead of *wa*. Notice how the Japanese construction omits both the nominative "I" and the accusatives "it" and "them."—21. Lit., "in doing practice, it will probably be good if one had begun in what sort of manner?"—22. Lit., "as for the place of decision, etc."—24. For the important subject of the rendering of indirect quotations, see p. 275 *et seq.*, and especially ¶ 436 for the idiom in this phrase.—28. For such intransitives as *kaeru*, "to be buyable," see p. 205 *et seq.*



29. *Kono mukō no tsukiataru wa,* Where does this lead  
*doko desū ?* to ?
30. *Kore kara saki no michi wa,* How is the road ahead ?  
*dō desū ?*
31. *Kore kara undō ni dekake-* I am going out now to  
*masū.* take some exercise.
32. *Mada motte kimasen ga,—* Although they haven't  
*aru ni wa arimasū.* brought them yet, there is  
no doubt about the things  
being there.
33. *Mazu konnichi wa, kore* Well, we will leave off  
*made ni itashite ōkimashō.* here to-day.
34. *Mijikai no mo areba, nagai* Some are short, and  
*no mo gozaimasū.* some are long.
35. *Moshi! koko wa nan to iu* Excuse me, what may  
*tokoro deshō ?* be the name of this place ?
36. *Nan to mo ii-yō ga* It is quite indescribable.  
*gozaimasen.*
37. *Nani ka futsugō ga shōji-* It would seem that diffi-  
*mashita to miete....* culties have arisen, and  
so....
38. *Nan-nen bakari benkyō* How many years' study  
*shitara, hanashi ga dekiru yō ni* do you think would enable  
*narimashō ka ?* one to talk ?

29. More lit. "As for the abutment-place opposite to this, where is it?"—32. *Aru ni wa arimasū*, "as for their existing, they exist," is an emphatic construction; see p. 88. Any verb may be so used for emphasis' sake.—33. *Oku* is auxiliary; conf. p. 194.—34. Conf. p. 196 for this peculiar construction with the conditional.—35. Instead of *moshi*, one may say *go men nasai*, "deign to pardon me," or *chotto ukagaimasū*, "I just enquire."—36. More lit. "there is no way of calling it even what?" Of course this is not a reply to the previous No.—37. Our phrase "it would seem that," or the adverb "apparently," is generally thus rendered by the gerundial construction *to miete*, the sentence being reversed, and another clause being necessary to clinch it.—38. Lit. "If one did about how many years' diligence, will it probably become to the forthcoming of talking?"

39. *Natsu to chigatte, fuyu wa ryūkō-byō ga nakūte, yoroshū gozaimashū.*

40. *O kaeri nasaimashī! Sazo soto wa o samū gozaimashitarō.*

41. *Ō! kūtābireta. Omoigakenaku kyō wa aruita kara, gakkari shita. (familiar)*

42. *Oi! nēsan! Būru ip-pon motte kite o kure. Tsuide ni kanjō wo.*

43. *Omote-muki de naku, nainai de kiite kudasai.*

44. *Sakki made wa de-kakeru tsumori datta ga,—yōki no sei ka, kibun ga waruku natta kara, deru no wa yoshimashō. Kuruma-ya wo kotowatte kudasai.*

45. *Sensei! kore wa dō iu imi de gozaimashō?*

46. *Sensei ni choito o ide nasaru yō ni sō itte koi.*

47. *Sō iwarete wa, dōmo damatte iraremasen.*

We are better off in winter than in summer; for we have no epidemic diseases in winter.

Welcome back! You must indeed have found it cold out-of-doors.

Oh! I am tired. I walked to-day much further than I had meant to do, and I am quite played out.

I say, waitress! Bring a bottle of beer, please. And let us have the bill at the same time.

Don't ask officially, ask privately please.

Until just now I had intended to go out. But whether it is from the effect of the weather or from something else, I feel quite unwell now, and so shall give up the idea of going out. Please tell the jinrikisha-man that he is not wanted.

Sir! what may be the meaning of this?

Just go and ask my teacher to come here.

It is impossible to hold one's tongue on being spoken to in that way.

40. A phrase used by any of a household to their master, or by hotel people to a guest.—41. *Gakkari* is a sort of onomatopoeia for exhaustion. 42. At the end supply *motte kite o kure*, "please bring."—44. *Deru no wa* might be replaced by *deru no wo*.—46. See p. 276.

48. *Soko no dote ye agaru to, junsu ni togameraremasu.* The police will find fault with you, if you get up on that embankment.
49. *Sono koto ga shireru to, ōki ni futsugō de gozaimasu.* It will never do for that to get known.
50. *Taisō ase ni natta kara, kimono wo sukkari ki-kae-mashō.* I have got into such a perspiration, that I think I will change all my clothes.
51. *Taisō kumotte mairima-shita. Soko-bie no suru toko wo mimasu to, komban atari wa yuki ga furu ka mo shire-masen.* The sky has all clouded over. I feel thoroughly chilled, which makes me think that perhaps it may snow to-night.
52. *Tsugi no shūku made nan ri gozaimasu?* How many miles is it to the next town?
53. *Tsumaranai koto wo iikakerarete, ōki ni komarimashita.* I felt much annoyed at so absurd an accusation.
54. *Watakushi wa achira no hō ye ichi-do mo itta koto ga nai kara, annai wo hitori yatotte kudasai.* As I have never been in that direction before, please engage a guide for me.
55. *Yuki wa kirei desu ga, —ato no michi ni komarimasu.* Snow is pretty to look at, but it puts the roads in a frightful state afterwards.

48. Lit. "the embankment of there."—51. *Toko* is for *tokoro*, "place," hence "fact." *Mimasu to*, "when I see," "when I consider" (the fact that there is, i.e. that I am feeling, an under chill). For *suru* in the sense of "to be," see ¶ 356, p. 227. *Furu ka mo shiremasen*, lit. "one cannot know whether it will snow."—54. *Itta koto*, conf. ¶ 277, p. 178. 55. More lit. "one is troubled by the after-roads."

## QUESTIONS AND ANSWERS.

1. *Mada ma ni aimashō ka ?*  
—*Mō ma ni aimasen.*

Shall I still be in time?  
—No, you won't.

2. *Mō ma ni aimasūmai ka ?*  
*Mada ma ni aimasū.*

Don't you think I shall  
still be in time?—Yes, you  
will.

3. *Omoshirō gozaimashita ka ?*  
—*Ie ; amari omoshiroku wa*  
*gozaimasen.*

Was it amusing?—No,  
not very.

4. *Go byōki wa ikaga de*  
*gozaimasū ka ?—Arigatō go-*  
*zaimasū. Ōki ni kokoro-yoku*  
*narimashita.*

How do you feel to-day?  
—Much better, thank you.

5. *Dō o kangae nasaru ka ?*  
*Kangae ga tsūkimasen.*

What do you think about  
it?—I can't arrive at any  
opinion.

6. *Watakūshi-domo ni mo mi-*  
*raremasō ka ? — Mirarenai*  
*koto wa arumai.*

Can I too be allowed to  
see it, do you think?—I  
don't think there is any rea-  
son why you should not.

7. *Anata wa, o kodomo-shu*  
*ga gozaimasū ka ? — Ie ;*  
*watakūshi wa dokūshin de*  
*gozaimasū.*

Have you any children?  
—No, I am a bachelor.

3. For *amari*, see p. 148. For the *wa* after *omoshiroku*, conf. p. 88. Such elliptical sentences as "No, not very," in the English version of this example and the answer in the next example, are not admissible in Japanese.—5. The answer is lit. "consideration sticks not"—6. Conf. ¶ 309, pp. 201-2, and ¶ 432, p. 271.—7. More lit. "As for you, are there honourable children?"

8. *Ryokō menjō wo o mochi de gozaimasū ka?*—*He! shoji itashite orimasū.*

Have you got a passport?  
—Yes, I have.

9. *Embi-fuku de irasshaimasū ka?*—*Sore de naku mo, fūrokkū-kōto de yoroshii.*

Are you going in evening dress, Sir?—No, my frock-coat will do well enough.

10. *O meshi-mono wo o ki-kae nasaimasū ka?*—*Iya! kono mama de, wagi dake yoi hō to kaeyō.*

Are you going to change your clothes, Sir?—No, I shall remain as I am, except that I will put on a better coat.

11. *Senjitsu wa, kekkō na o shina wo arigatō zonjimasū.*

Many thanks for the beautiful present you made me the other day.

*Dō itashimashite! Makoto ni somatsu na mono de, shitsurei de gozaimashita.*

Oh! pray don't mention it. It was really such rubbish, that it was quite rude of me to offer it to you.

8. *Ryokō* may be omitted. The answer to this question is rather high-flown. In simpler parlance it would be *He! motte orimasū.*—9. In Chinese *en*="swallow," *bi*="tail," *fūku*="clothes." *Sore de naku mo*, "even without that." *Fūrokkū-kōto* is the nearest approach to "frock-coat," of which Japanese organs are capable.—10. *Meshi-mono* is a very polite term for clothes, used chiefly by servants in addressing their masters. *Yoi hō*="the good one," or "a better one," "my best one." Observe the simple non-honorific *kaeyō*, used by the master in addressing his servant. Between friends it would be *kaemashō*; and the servant in the question uses the still more honorific periphrasis *o ki-kae nasaimasū.*—11. (Answer) It is the rule to use some such depreciatory phrase as this in speaking of a present made by oneself to another. The self-depreciation does not sound at all excessive to Japanese ears. For the *de* in *somatsu na mono de*, see p. 138, ¶ 200 *et seq.* This method of correlating sentences must be carefully studied.—12. When there is no bell, as in all old-fashioned Japanese houses, the visitor cries out *O tano' mōshimasū* as in No. 14. The servant here says simply *taku*, rather than *o taku*, in order to avoid applying honorifics to any one connected with the family he himself belongs to, even though it be the lady of the house herself.



12. (Visitor rings the bell,  
and servant appears.)

*Irasshaimashī!*

*Okūsama wa, o uchi de  
gozaimasū ka?*

*He! taku de gozaimasū.*

13. *Rusu-chū ni donata mo  
oide wa nakatta ka?*

*He! senkoku kono meishi no  
kata ga irasshaimashite, o kaeri  
ni nattara, "Yoroshiku" to  
mōsaremashita.*

(This last clause is a polite phrase in  
constant use.)

14. *O tano(mi) mōshimasū!*

(This is the formula used when  
there is no house-bell.)

*Irasshaimashī!*

*Go shujin wa, o taku de  
gozaimasū ka?*

*Tadaima rusu de gozai-  
masū.*

*Sō desū ka? Sore de wa,  
o kaeri ni narimashitara,  
"Smith ga mairimashite,  
"Yoroshiku mōshimashita" to  
itte kudasai.*

Welcome!

Is Mrs.\* \* \* at home?

Yes, Sir.

Did any one call while I  
was out?

Yes, Sir, a gentleman  
called and left this card;  
and he desired his com-  
pliments to you when you  
came home.

I beg to ask!

Welcome!

Is your master at home?

No, Sir, he has gone out.

Indeed? Then please  
tell him, when he comes  
home, that Mr. Smith called  
and desired his compli-  
ments to him.

13. More lit. "Did no one call?" the Japanese usually preferring to turn such questions negatively. The potential *mōsaremashita* at the end is more polite than plain *mōsu* would be; see ¶ 403, p. 250.—

14. The *mi* of *tanomi* is often dropped for brevity's sake. Persons who are not scrupulous about politeness cry out simply "*Tanomū.*" These little dialogues instance the use of so many honorific idioms, that it might be well to read through the Chapter on Honorifics, p. 244 *et seq.*, in connection with them.

# PROVERBS.

- |    |   |                                 |   |
|----|---|---------------------------------|---|
| 1. | <i>Ame</i><br>Rain                          | <i>futte,</i><br>having-fallen. | After rain the ground gets hard.<br>(“Good comes out of evil.”)   |
|    | <i>ji katamaru.</i><br>earth hardens.       |                                 |   |
| 2. | <i>Awase-mono</i><br>Joined-thing           | <i>wa,</i><br>as-for,           | That which has been artificially joined together is easily separated.<br>(Said of a husband and wife who disagree.) |
|    | <i>hanare-mono.</i><br>separable-thing(is). |                                 |   |
| 3. | <i>Bō</i><br>Bludgeon                       | <i>hodo</i><br>amount           | To ask for a bludgeon's worth, and to get a needle's worth.   |
|    | <i>te,</i><br>requested,                    | <i>hari</i><br>needle           |   |
|    | <i>kanau.</i><br>corresponds.               | <i>negat-</i><br>having-amount  |   |
|    |   | <i>hodo</i><br>amount           |   |
| 4. | <i>Dorobō</i><br>Thief                      | <i>ni</i><br>to,                | Spending money on the pursuit of a thief.<br>(“Throwing good money after bad.”)                                     |
|    | <i>sen.</i><br>money.                       |                                 |   |
| 5. | <i>Gō</i><br>District                       | <i>ni</i><br>into               | When you enter a district, conform to its customs.<br>(“When you are in Rome, do as Rome does.”)                    |
|    | <i>wa,</i><br>entered,                      | <i>gō</i><br>district           |   |
|    | <i>gae!</i><br>form!                        | <i>ni</i><br>to                 |   |
|    |   | <i>itte</i><br>having-con-      |   |
| 6. | <i>Haki-dame</i><br>Sweep-mound             | <i>ni</i><br>on,                | A stork on a dust-heap.<br>(“A jewel in a dunghill.”)   |
|    | <i>tsuru.</i><br>stork.                     |                                 |   |

2. Supply *da*, “is,” after *hanare-mono*.—4. Supply *wo tsuiyasu* at the end.—5. This *itte* is the gerund of *iru*, “to enter.”

7. *Hari hodo no koto*  
Needle amount 's thing  
*wo bō hodo ni*  
(*accus.*) bludgeon amount to  
*iu.*  
to-say.

8. *Hito no uwasa mo,*  
People 's rumour even,  
*shichi-jū-go-nichi.*  
seventy-five-days (*is*).

9. *Hito wo noroeba,*  
Person (*accus.*) if-one-curses,  
*ana jūtatsu.*  
holes two (*eventuate*).

10. *Hiza to mo, dan-*  
Knees with even, con-  
*grō.*  
sultation (*do*).

11. *Hotoke no kao mo,*  
Buddha 's face even,  
*san-do.*  
three-times.

12. *I no uchi no kawazu.*  
Well 's inside 's frog.

13. *Ichī wo kiite,*  
One (*accus.*) having-heard,  
*jū wo shiru.*  
ten (*accus.*) to-know.

14. *Inu ni natte mo,*  
Dog to becoming even,  
*ō-doko no inu ni nare!*  
large-place 's dog to become!

To talk of a thing as small  
as a needle as if it were as  
big as a bludgeon.

(“To make mountains out of  
mole-hills.”)

^ Gossip only lasts seventy-  
five days.

(“The scandal will blow over like)  
“a nine days’ wonder.”)

^ Curse a man, and there  
will be two graves.

(A curse strikes not only him against  
whom it is pronounced, but also him  
who pronounces it.)

Consult any one, even if  
it be only your own knees.

(“In multitude of counsellors)  
(there is safety.”)

✕ Even a Buddha’s face can  
only be tickled thrice.

(“The crushed worm will turn.”)

^ Like a frog in a well.  
(Knowing nothing of the world.)

To know all by hearing  
a part.

(Said of mental acuteness.)

^ If you become a dog, at  
least be the dog of a great  
house.

(If you must needs be a flunkey,  
serve a rich master,—good worldly  
advice.)

8. Supply *da*, “is.”—9. Supply *ga dekiru*.—10. Supply *shiro!*—11.  
Supply some such words as *shika*<sup>1</sup> *naderarenai*<sup>2</sup>, “cannot-stroke<sup>2</sup> but<sup>1</sup>  
(three-times).”—12. The complete saying is *I no uchi no kawazu daikai*<sup>1</sup>  
*wo*<sup>2</sup> *shirazu*<sup>3</sup> (“knows-not<sup>3</sup> the ocean<sup>1</sup>”). *Shirazu* here and in No. 30  
is a relic of the Book Language, the “conclusive negative present.”

15. *Iri-mame ni hana.*  
Parched-peas on, blossoms.

Blossoms on parched peas.  
("Grapes on thorns and figs on thistles.")

16. *Jigoku no sata*  
Hell 's decisions  
*mo, kane shidai.*  
also, money according(are).

Even hell's judgments may be swayed by money.  
("Money is the key that opens all doors.")

17. *Kai-inu ni te*  
Keeping-dog by, hand  
*wo kamareru.*  
(accus.) to-get-bitten,

To get one's hand bitten by one's own pet dog.  
("Nursing a viper in one's bosom.")

18. *Kawaii ko ni wa*  
Dear child to  
*tabi wo sase!*  
journey (accus.) cause-to-do!

A pet child should be made to travel.  
("Spare the rod, and spoil the child.")

19. *Kowashi, mitashi.*  
(Is)afraid; wants-to-see.

Afraid, and yet itching to peep.

20. *Kyōdai wa ta-*  
Brethren as-for, other-  
*nin no hajimari.*  
people of beginning (are).

Brotherhood is the first step towards estrangement.  
(So self-centred are men that even brothers, despite their near kinship, are to a certain degree strangers.)

21. *Mekura sen-nin,*  
Blind thousand-persons,  
*me-aki sen-nin.*  
(eyes-open thousand-persons (are)).

For every thousand blind there are a thousand who can see.  
(The world's opinion is so evenly balanced, that there is little use in striving after unusual and often unappreciated excellence.)

22. *Mitsu-go no tamashii*  
Three-child's soul  
*hyaku made.*  
hundred till (changes not).

A three-year-old child's soul will remain the same till he is a hundred.  
("The boy is father to the man.")

16. Supply *da*.—18. *Sase!* = *sasero!* imperative, second conj.—  
19. A good example of the survival of the conclusive form of adjectives, each word being here grammatically a complete sentence; see pp. 121-2.  
—20. Supply *da*.—21. Supply *aru*.—22. Supply *kawaranai*.

23. *Nama-byōhō* *wa*, \ Crude tactics cause grave  
Crude-tactics as-for, wounds.  
*ō-kizu* *no* *moto*. ( "A little learning is a dangerous  
great-wound 's origin (are). thing.")
24. *Neko* *ni* *koban*. \ Gold coins to a cat.  
Cat to, gold-coin. ("Casting pearls before swine.")
25. *Nikkō* *wo* *minai* Do not use the word  
Nikkō (*accus.*) see-not "magnificent" until you  
*uchi* *wa*, "kekko" have seen Nikkō.  
within as-for, "magnificent"  
*to* *iu-na!*  
that say-not.
26. *O* *ni* *o* *wo* To add tail to tail.  
Tail to tail (*accus.*) (To exaggerate and amplify.)  
*tsūkeru*.  
to-affix.
27. *Odawara* *hyōgi*. Like the Odawara confer-  
Odawara conference. ence.  
(Endless talk resulting in nothing.)
28. *Omoi-tatta* *ga* *kichi*- The best day to execute a  
Resolved (*nom.*) lucky- resolve is the day on which  
*nichi*. you form it.  
day (*is*). ("Procrastination is the thief of  
time.")

23. Supply *da*.—24. *Koban* is a specific name, not a general one; but the oval gold coin which it denotes is no longer current.—25. *Nikkō* is famed both for its mountain scenery, and for the splendour of its tombs and temples dedicated to the first and third Shōguns of the Tokugawa dynasty.—27. In the year 1590, when the castle of Odawara, belonging to the Hōjō family, was besieged by the Taikō Hideyoshi, the generals commanding the besieged force could not come to an agreement as to whether it were best to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question, Hideyoshi made a sudden onslaught, and captured the castle by a *coup de main*.—28. Supply *da*.



29. *Oni* *no* *rusu* *ni*    Doing the washing when  
 Demon 's absence in, the demons are absent.  
*sentaku.*  
 washing (to do).  
 ("When the cat's away, the mice)  
 (will play.)"
30. "Rongo" *yomi* *no*    To have read the "Ana-  
 "Analects" reading 's lects," and not to know  
 "Rongo" *shirazu.*  
 "Analects" knows-not. them.  
 ("If ye know these things, happy)  
 (are ye if ye do them.)"
31. *San-nin* *yore-*  
 Three-persons if-come-  
*ba, Monju* *no* *chie.*  
 together, Monju 's wisdom.  
 ("Two heads are better than one.")
32. *Sawaran kami ni tatari*  
 Not-touch god in curse  
*nashi.*  
 is-not.  
 A god with whom one  
 has nothing to do will inflict  
 no evil on one.  
 ("Let sleeping dogs lie.")
33. *Shaka* *ni* *seppō.*  
 Buddha to. sermon.  
 Preaching to Buddha.  
 ("Teaching your grandmother to)  
 (suck eggs.)"
34. *Shinda* *ko* *no* *toshi*  
 Died child's years  
*wo kazoeru.*  
 (accus.) to-count.  
 To reckon up a dead  
 child's age.  
 ("Crying over spilt milk.")

29. Supply *wo suru*. *Sentaku* is believed to be a corruption of *tentaku*, "changing house." If so, the original meaning of the proverb was "To change house when the demons are not by to see."—30. The Confucian "Analects" is one of the most venerated of the Chinese Classics, and a committal of it to memory was formerly an essential part of every Japanese gentleman's education. The proverb applies to the failure to put principles into practice, not, as might be supposed, to the non-comprehension of texts. *Yomi* the indefinite form of *yomu*, "to read," is here equivalent to *yomu hito*. For *shirazu* see p. 311, note to No. 12.—31. *Monju* (Sanskrit *Manjusri*) is the personification of wisdom in the Buddhist mythology.—32. Notice the bookish "conclusive" *nashi* for Colloq. *nai* (¶ 179).—33. Supply *wo suru*.

35. *Sumeba,* *miya-*  
If-you-reside, capital-  
*ko.*  
city (*it is*).

36. *Tōdai,* *moto* *kura-*  
Candlestick. bottom (*is*)  
*shi.*  
dark.

37. *Tokoro* *kawareba,* *shina*  
Place if-changes, kind  
*kawaru.*  
changes.

38. *Ūma* *no* *mimi* *ni*  
Horse 's ear in.  
*nembutsu.*  
prayer-to-Buddha (*to say*).

39. *Ushi* *wa* *ushi-zure,*  
Cow as-for, cow-companion;  
*ūma* *wa* *ūma-zure.*  
horse as-for, horse-companion.

40. *Ūwasa* *wo* *sureba,*  
Gossip (*accus.*) if-one-does,  
*kage* *ga* *sasu.*  
shadow (*nom.*) strikes.

41. *Wataru* *sekai* *ni*  
Cross world in,  
*oni* *wa* *nai.*  
demon as-for, is-not.

~ If you live in a place, it becomes the capital so far as you are concerned.

(One can make one's home any-  
(where.)

~ The foot of the lamp is dark.

(One has to go abroad to get  
news of home.)

So many places, so many manners.

Pouring prayers into a horse's ears.

(Taking useless trouble.)

Cows consort with cows, and horses with horses.

(“Birds of a feather flock together.”)

~ If you talk of a man, his shadow will fall on you.

(“Talk of the Devil, and he'll ap-  
pear.”)

~ Cross the whole world, and you will find no demons.

(There is kindness to be found  
everywhere.)

35. Supply *da*. This proverb means that a man can accustom himself to any circumstances.—36. *Kurashi*, conclusive form of *kurai*, “dark;” conf. pp. 121-2.—38. Supply *wo in*.

1. YŪBIN.—*Kesa, yūbin wa kimasen ka ?*  
*He ! mairimasen.*

*Hate-na ! Kinō no asa Hama ye dashīta henji ga mō kuru*  
*wake da ga . . . . .*

2. HAKURANKWAI.—*Tōnen mo Ueno ni hakurankwai ga*  
*arimashō ka ?*

*Ikaga deshō ka ? Tonto uwasa wo kikimasen.*

3. O NEGAI.—*Dekiru nara, kyō-jū ni kore wo utsushite*  
*kudasai.*

*Dōmo ! sō wa ikimasen.*

4. KYŌSHI YATOI-IRE.—*Dōzo yoi kyōshi wo sagashite*  
*kudasai.*

*Mi-atari shidai, tsurete mairimashō.*

5. KYURYŌ.—*Hīto-tsūki no kyūryō wa, dono kurai yattara*  
*yokarō ?*

*Mā ! jū-shi-go-en de jūbun de gozaimashō.*

1. For "yes," where "no" would seem more natural, see ¶ 376, pp. 235-6. *Hama* is a familiar abbreviation for Yokohama. The last line of the Japanese text is extremely concise :—*Hama ye dashīta henji* may be best construed by expanding it to *Hama ye dashīta tegami no*

FREE  
ENGLISH  
TRANSLATION.

1. THE POST.—Have no letters come this morning?  
No, none have come.

I can't make it out! Why, there ought to be an answer to the letter I sent to Yokohama yesterday morning.

2. AN EXHIBITION.—Is there to be an exhibition at Ueno this year also?

I don't know. I have not heard the slightest rumour on the subject.

3. A REQUEST.—If you can manage it, do please copy this by to-night.

O! really, that is quite impossible.

4. ENGAGING A TEACHER.—Please look out for a good teacher for me.

As soon as I find one, I will bring him to you.

5. SALARY.—How much salary should I give a month (e.g., to a teacher or clerk)?

Well, I should say that 14 or 15 *yen* would be ample.

---

*henji*. The sentence is incomplete; but such incomplete sentences ending in *ga* are of frequent occurrence, the speaker not knowing exactly what to add; conf. p. 186.—2. *Ikaga deshō ka?* is more or less equivalent to "I don't know;" see ¶ 375, p. 235.

6. SHOKUJI NO JIKAN.—*Kochira de wa, gozen no jikoku wa, nan-ji to nan-ji desū ka ?*

*He! O hiru wa jū-ni-ji han de, o yashoku ga shichi-ji han de gozaimasū.*

*Sore de wa, asa-han wa ?*

*He! asa wa, kimari ga gozaimasen. Anata no go tsugō shidai.*

7. O TAZUNE.—*Moshi! uke-tsūke wa, kochira desū ka ?*

*Hei! koko wo massugu ni oide ni naru to, sugu soko desū.*

8. MŌ HĪTOTSU O TAZUNE.—*Koko kara Fuji ga mieru to wa, hontō desū ka ?*

*Mā! mieru to mōsū koto de gozaimasū.*

9. KODOMO TO HANASHI.—*Sā, botchan! koko ye o kake nasai. O otonashii koto! O ikutsu desū ka ?*

*Yatsu.*

*Taisō ōkii koto! Gakkō ye o kayoi desū ka ?*

*He! mainichi ikimasū ga,—kyō wa, doyōbi desū kara, o hiru-mae-giri deshita.*

10. OYA TO HANASHI.—*Kono ko wa, anata no go shisoku de gozaimasū ka ?*

*He! watakūshi no sōryō de gozaimasū.*

*Sore wa, taisō o rippa na go shisoku wo o mochi nasai-mashite, sazo o tanoshimi de gozaimashō.*

*Ie! dōmo, wampaku de komarimasū.*

6. *Jū-ni-ji han de*, notice how *de*, used predicatively, correlates this clause with the next; conf. ¶ 200, p. 138, and the fourth and fifth examples on p. 139. After *asa-han wa*, supply *itsu de gozaimasū?* After *shidai*, supply *de gozaimasū*.—7. For *koko wo*, conf. p. 232.—8. *To wa* stands for *to iu koto wa*, “the assertion that Fuji can,” etc.—



6. MEAL HOURS.—What are the hours for meals here?

Luncheon is at half past twelve, and dinner at half past seven.

Then what about breakfast?

Breakfast? There is no fixed time for it, Sir. You can have it whenever convenient to yourself.

7. AN ENQUIRY.—Please, is this the enquiry office?

No; but you will come to it in a minute, if you go straight on.

8. ANOTHER ENQUIRY.—Is it true that Fuji can be seen from here?

Well, it is supposed to be.

9. TALKING TO A CHILD.—Here, my little man! sit down here. What a good boy you are! How old are you? Eight.

How big you are for your age! Do you go to school?

Yes, I go there every day. But to-day we only had lessons till noon, because it is Saturday.

10. TALKING TO A FATHER.—Is this little boy your son?

Yes, he is my eldest.

Indeed, you have a fine fellow for an eldest son. What a source of happiness he must be to you!

Oh! no, indeed! He is so naughty, I don't know what to do.

9. For *botchan*, see p. 240. *Koto in taisō ōkii koto!* is used exclaimatorily; see p. 38. The *o* of *o hiru-mae-giri* is meaningless; see p. 248.—10. Such complimentary and self-depreciatory speeches are customary, quite irrespective of facts, and must not be understood too literally.

11. DENSHIN.—*Kokoe-ra wa, hempi da kara, denshin ga nakūte, fujiyū desū, ne!*

*Sayō de gozaimasuru. Oi-oi dekimasū de gozaimashō.*

12. NIHON-GO GA JŌZU.—*Anata wa, yoku Nihon-go ga o wakari ni narimasū.*

*Tonda koto osshaimasū. Dō shīte! Naka-naka mazū gozaimasū.*

*Iya! dō itashimashite! Hontō ni rippa de gozaimasū.*

13. ŌRAI-DOME.—*Ano hashi wa fushin-chū de, ōrai-dome da sō da.*

*Dōri de, koko ni kari-bashi ga kakatte imasū.*

14. TOCHŪ NO AISATSU.—*Konaida wa tochū de hana-hada shikkei.*

*Ie! dō itashimashite! watakushi koso. Shikashi, are kara dochira ye irasshaimashita?*

15. TSŪKAI.—*Sakki no tsūkai wa, mada kaette konai ka? Nani wo shīte iru ka? Taisō tema ga toreru.*

*Ōkata saki sama ga o rusu de, matte de mo orimasu n' de gozaimashō.*

---

12. Lit. "As for you, Japan language becomes well to honourable understanding."—13. *De*, see ¶ 200. *Da sō* is the "adjective of probability" of *da*, "to be." *Dōri de* = "being reasonable," here "that is why."—14. These and similar complimentary speeches are in constant use, and do not sound absurd in Japanese, though the faults apologised for on both sides are generally quite imaginary. After *shikkei* supply *itashimashita*. After *koso* supply *shikkei itashimashita*. Apropos the

11. THE TELEGRAPH.—It is inconvenient—isn't it?—there being no telegraph in this part of the country, on account of its being so out-of-the-way.

Yes. But I suppose we shall have it in time.

12. SPEAKING JAPANESE WELL.—You speak Japanese beautifully.

Nonsense! How *can* you say such a thing? My Japanese is very poor indeed.

Not a bit of it. How can you say so? You really speak splendidly.

13. NO THOROUGHFARE.—It seems that the thoroughfare is closed, because the bridge over there is undergoing repairs.

Ah yes! That is why they have put up a temporary bridge here.

14. COMPLIMENTS ON MEETING A FRIEND.—I beg your pardon for having been so rude to you in the street the other day.

Oh! no, not at all! It was I who was rude. Where did you go after we parted!

15. A MESSAGE.—Hasn't the messenger whom I sent some time ago, come back yet? What is he doing? He is a tremendous time about it.

Probably it is because the gentleman you sent him to is out, so that he is kept waiting.

sentence beginning *Shikashi*, notice that such questions as to where one has been or is about to go are not considered indiscreet by the Japanese, but are, on the contrary, used in the best society.—15. *Sakki* is emphatic for *saki*; conf. ¶ 25, p. 18. *Toreru* is the intransitive corresponding to the transitive verb *toru*, “to take;” conf. p. 206. *Saki sama* “the gentleman in front,” i.e. “the gentleman over there.” For *n'* see bottom of p. 79.

16. FŪ-KAGEN.—*Kyō no shūkwaï ni wa, irasshaimasen deshita ka ?*

*He ! kyō wa, nan da ka, kokoro-mochi ga warukūte ikemasen kara, koto-wari wo itte yarimashita.*

17. SENCHŪ.—*Kyō wa, yoi nagi de gozaimasū, ne ! Sō de gozaimasū. Go dōyō ni shi-awase de gozaimasū.*

*Anata wa, Kōbe ye oide de gozaimasū ka ?*

*Ie. Nagasaki made mairimasū.*

*Ikaga de gozaimasū ? Kitsuen-shitsu de ip-puku itashimashō ka ?*

*Sa ! o tomo itashimashō.*

18. YUSAN.—*Kyō wa, ii hiyori da kara, undō kata-gata Ōjigoku wo mite kimasū kara, nani ka mi-tsūkurotte, bentō wo san-nin-mae isoide koshiraete kudasai.*

*He ! shōchi itashimashita. Go shu wa, nani-nani wo motasemashō ?*

*Sake wa, būru ip-pon to, whisky ip-pon ni, Hirano-sui ni-hon de yoroshii.*

*He ! kashikomarimashita.*

19. KYAKURAI.—*Ima mieta o kyaku wa, mada gozen-mae da sō da kara, nan de mo ari-awase-mono de gohan wo dashite kudasai.*

*He ! shōchi itashimashita.*

16. *Warukūte ikemasen*, fairly lit. "being so bad, that it is no go;" more simply "it is too bad." Similarly *tōkute ikemasen*, "it is too far;" *kūtabirete ikemasen*, "I am too tired," etc.; conf. ¶ 218, pp. 147-8.—17. For the *objective* honorifics in *go dōyō* and *o tomo*, see p. 247.—18. *Ōjigoku* ("Big Hell") is the name of a valley near Miyanoshita containing some boiling sulphur springs. It is also called *Ōwaki-dani*,

16. FEELING UNWELL.—Didn't you go to the meeting to-day?

No, I don't know what it is, but I feel unwell; so I sent an excuse.

17. ON BOARD SHIP.—It is beautifully calm to-day, isn't it?

Yes, indeed! It is lucky for all of us.

Are you going to Kōbe?

No. I am going on to Nagasaki.

What do you say to our going and having a pipe in the smoking-room?

All right, come along!

18. A PICNIC.—As it is fine weather to-day, we are going to Ōjigoku for the sake of a little exercise. So please make haste, and put up something or other as luncheon for three.

All right, Sir. What liquors shall I send?

Liquors?—A bottle of beer, a bottle of whisky, and two bottles of Hirano water, will be enough.

All right, Sir.

19. A VISITOR.—It would seem that the visitor who has just arrived has not dined yet. So please give him something to eat. Anything that happens to be ready will do.

All right, Sir.

i.e. "the Valley of the Great Boiling." *Undō katagata*, more lit. "at the same time as exercise." *Mite kimasū*; conf. *kuru*, p. 193. *Go shu* is Chinese for the Japanese *o sake*, and sounds more polite. Hirano is the name of a favourite Japanese table-water. *Kashikomarimashita*, or *shōchi itashimashita*, as immediately above, is the usual term by which an inferior expresses that he has understood the orders of a superior.



20. MICHİ WO KIKU.—*Moshi! Hakubutsū-kwan wa, dono hen desū ka?*

*Sayō de gozaimasū. Sore wa, koko wo massugu ni iku to, migi no hō ga kōban de, hidari no hō ga Hakubutsū-kwan desū. Mon ni "Hakubutsū-kwan" to kaita gaku ga agete arimasū kara, jiki shiremasū.*

*Kore wa, dōmo! arigatō zonjimasū.*

21. SHO-TAIMEN NO AISATSU.—*Hajimemashite (o me ni kakarimasū). Watakūshi wa Tanaka Tsunemasa to mōshimasū. Namibun yoroshiku negaimasū.*

*Sayō de gozaimasū ka? Kanete sommei wa uketamarwatte orimashita ga..... Watakūshi wa Smith to mōsu mono de, igo o kokoro-yasū.....*

22. ITOMA-GOI.—*Taisō chōza wo itashimashita. Konnichi wa mō o itoma (ni) itashimashō.*

*Mā! Yoi de wa gozaimasen ka? Mō shōshō o hanashi naste irasshaimashī.*

*Arigatō gozaimasu ga,—konnichi wa chito tori-isogimasū kara, izure mata sono uchi ukagaimasū.*

*Sayō de gozaimasū ka? Kore wa taisō shitsurei bakari mōshi-agemashita. Sonnara, mata o chikai uchi ni zehi o tachi-yori wo.....*

20. For the active past tense *kaita*, "wrote," where English idiom requires the passive past participle "written," see ¶ 293, pp. 190-1. Similarly in the case of *gaku ga agete arimasū*, lit. "a tablet is raising."  
—21. The complimentary phrases in this and the next three numbers should be carefully committed to memory, as they are in constant requisition however queer and stilted the English translations may

20. ASKING THE WAY.—Please, Sir! would you tell me the way to the Museum?

Let me see! Yes! If you go straight on, you will find a police-station to your right, and the building on the left is the Museum. You will know it at once, for there is a tablet over the gate, with the word “Museum” written on it.

Oh! very many thanks, Sir.

21. COMPLIMENTS ON FIRST MEETING.—This is the first time I have had the honour to meet you, Sir. My name is Tanaka Tsunemasa. I beg for your kind friendship.

Oh! indeed! I have had the honour to hear of you before; although (we have never met). My name is Smith. Henceforward I hope you will honour me with your intimacy.

22. TAKING LEAVE OF A FRIEND.—I have paid you an unconscionably long visit, and must now be taking my leave.

Oh! Why hurry so? Do please chat a little longer.

Many thanks, but I am rather pressed for time to-day. I will call again soon.

Must you really go? Well, pray excuse the shortcomings of my imperfect hospitality, and remember that I count upon your visiting me again very soon.

sound. After *uketamawatte orimashita ga*, must be supplied some clause such as has here been rendered in English by “we have never met.” After *o kokoro yasū supply negaimasū*.—22. *Yō* would be more strictly grammatical than *yoi de wa*, but the latter is often used; conf. N.B. on p. 125. For the *tori* of *tori-isogimasū*, see p. 219. At the end supply *negaimasū*.

23. SEWA NI NATTA REL.—*Sate, dan-dan kono tabi wa go shūsen kudasaimashite, arigatō gozaimasū.*

*Ie! iki-todokimasen de, makoto ni.....Shikashi mazu o medetō gozaimasū.*

24. SHINNEN NO AISATSU.—*Mazu akemashite, o medetō gozaimasū.*

*O medetō gozaimasū. Kyūtō wa iro-iro o sewa sama ni narimashite, arigatō zanjimasū. Nao tōnen mo ai-kawarazu negaimasū.*

25. JISHIN.—*Anata saki-hodo jishin ga gozaimashita no wo go zonji desū ka?*

*Ie! Sūkoshi mo zanjimasen deshita.*

*He-hē! Yohodo hidō gozaimashite, ano tokonoma no hana-ike ga yurete, sunde no koto ni taoresō ni naru hodo deshita.*

*Sore wa, naka-naka ōki na jishin de gozaimashita, ne! Nan-ji goro deshita?*

*Sono toki, tokei wo mimashitara, ichi-ji ni-jip-pun sugi deshita?*

*Naruhodo! ha-hā! Sore de wa, shiranai wake desū. Watakushi wa, ichi-ji ni Tsūkiji wo demashite, kuruma de mairimashita kara, ōkata sono tochū de gozaimashitarō.*

---

23. *Sate* = "well!" *Dan-dan*, "gradually," which serves to show how long-continued your favours have been, is a word constantly thus used in polite speeches. After *makoto ni* must be supplied some such clause as that which we have translated by "I am ashamed of myself." "Result" is not actually in the original expression; but the idea is more or less pointed at.—24. *Akemashite* refers to the "open-

23. THANKS FOR ASSISTANCE RECEIVED.—I am very much indebted to you for all your kind assistance on this occasion.

Not at all ! I am really ashamed of myself for having done so little. Anyhow, I congratulate you on the result.

24. NEW YEAR CONGRATULATIONS.—I beg to offer you my congratulations on the New Year.

The same to you. I trust that you will continue to me throughout the present year those favours by which I have profited in so many ways during the year that has just closed.

25. AN EARTHQUAKE.—Did you feel the earthquake a few hours ago ?

No, I didn't feel it at all.

Indeed ? It was very violent. It was such that the flower-vase there in the alcove shook so that it seemed likely to fall.

Then it must indeed have been a severe earthquake. About what o'clock did it take place ?

I looked at my watch at the time, and it was twenty minutes past one.

Ah ! I see. In that case I was bound not to feel it. As I left Tsūkiji at one o'clock, and came in a jinrikisha, it doubtless took place while I was on the road.

---

ing" of the New Year. *Kyūtō* is lit. "old winter" in Chinese, hence "last year."—25. *Sunde no koto ni*="just about to." *Shiranai wake*, not "a reason which does not know," but "a reason why I should not know;" conf. p. 58. Tsūkiji is the name of a quarter in Tōkyō. For *sono*="of that," see p. 54.

26. KURUMA WO TANOMU.—KYAKU.—*Oi! kuruma-ya! Ueno no Hakubutsū-kwan ye itte, ne!—sore kara Asakūsa no kōenchi wo kembutsu shīte, kaeri ni Ginza de kai-mono shīte, mata kono “station” made kaeru ²n da ga,—ikura de iku ka ²*

SHAFU.—*He! hidoku o tema ga, toremashō ka ²*

KYAKU.—*Iya! sō tema wa toremai,—yūkata made ni kaeru tsumori da kara.*

SHAFU.—*He! Sore de wa, danna! shīchi-jū-go-sen negai-tō gozaimasū.*

KYAKU.—*H'm! sūkoshi takaku wa nai ka ²*

SHAFU.—*Ie! Yohodo michi-nori mo gozaimasū kara, kes-shīte o takai koto wa mōshi-agemasen.*

KYAKU.—*Sonnara, sore dake yaru kara, kaeri ni Teikoku Hoteru ye choito yotte kurei,—tazuneru hīto ga aru kara. Shikashi, kore wa tema wa torenai.*

SHAFU.—*He! Yoroshiū gozaimasū. O meshi nasai-mashī.*

27. YŪBIN NI DASU TEGAMI.—*Moshi! O Haru San! Dare ka ni kono tegami wo yūbin-kyoku ye motasete,—Nihon-ji de kaite aru hō wa, kakitome ni sasete, uke-tori wo toranakereba naran ga,—yoko-moji no hō wa, gwaikoku-yuki da kara, jis-sen no kitte wo hatte, tada sashi-ire-guchi ye irete kureba yoroshū.*

*He! kashikomarimashita.*

2

---

26. Ueno and Asakūsa are districts in Tōkyō, Ginza is a street, and the “Imperial” a large hotel in European style. Notice the correlation of clauses in the first sentence by means of the gerund repeated several times. The clause *tazuneru hīto ga aru kara* is inverted; it should properly precede the words *kaeri ni* immediately above.—27. Learn this example thoroughly by heart, parse it, and



26. **HIRING A JINRIKISHA.**—*Fare.* I say, jinrikisha-man ! I want to go to the Museum at Ueno, you know,—from there on to see the Public Garden at Asakūsa, then to make some purchases in Ginza on the way back, and to return again here to the station. How much will you go for ?

*Jinrikisha-man.* Shall you be long about it, Sir ?

*Fare.* No, probably not ; for I intend to be back by dusk.

*Jinrikisha-man.* Well then, Sir, I must ask seventy-five sen.

*Fare.* H'm. Isn't that rather dear ?

*Jinrikisha-man.* No, Sir ; I haven't named at all a high price, for the distance is very great.

*Fare.* All right, then ; I will give you that much. So just look in at the Imperial Hotel on the way back, as I have some one to call on there. But that won't take long.

*Jinrikisha-man.* All right, Sir. Please step in.

27. **LETTERS FOR THE MAIL.**—I say, O Haru ! tell some one to carry these letters to the post-office. The messenger must have the one which is addressed in Japanese characters registered, and must get a receipt for it ; but in the case of those written in Roman letters, it will be enough if he sticks a ten sen stamp on each, and just drops them into the post-box, as they are to go abroad.

All right, Sir.

---

analyse it, and you will have laid the foundation of a practical mastery of that most difficult portion of Japanese grammar, the integration of sentence, which is treated of at the end of the Chapter on Syntax, pp. 280-2.

28. YOKOHAMA KŌGWAI NO SENCHŪ.—*Ano oki ni daibu shima ga miemasu ga,—are wa, nan to iu shima de gozaimasū ?*  
*Are ga Izu no Shichi-tō de gozaimasū. Mae no ga Ōshima to imasū.*

*Hē! are de mo, hito ga sunde imasū ka shira.*

*E! Sunde iru dokoro de wa arimasen. Koko kara miru to, chiisō gozaimasu ga,—Ōshima nazo ni wa, mannaka ni funkwazan ga atte, sono mawari ni mura-kazu ga rok-ka-son mo arimasū. Ato no shima-jima ni mo taigai—mottomo munin-tō mo arimasū keredo,—hito ga sunde imasū.*

*Hē! Sayō de gozaimasū ka ?*

29. KIRISŪTO KYŌKWAI.—*Kono shūku ni wa, Kirisūto-kyō no shinja ga ōi to iu koto desū, ne!*

*He! sō de gozaimasū. Kono hen wa, moppara Iaso wo shinkō itashimasū.*

*Kwaidō ga tatte orimasū ka ?*

*He! Kore made wa, sonchō san no bettaku wo kari ni kwaidō ni mochiite orimashita ga,—tezema ni tsuite, kondo shinki ni waki ye tatete arimasū.*

*Bokushi wa, seiyō-jin desū ka ?*

*Sō de gozaimasū. Nichiyō-goto ni shusseki shite, sekkyō itasaremasū. Kono goro de wa, senrei wo uketa hito ga yohodo fuemashita sō desū.*

*Sō desū ka ? Sore wa, naka-naka sakan na koto desū, ne!*

28. *Shira* is familiar abbreviation of *shiran*. For *dokoro* see p. 43. *Nazo*, properly "etcetera," usually tones down a little the force of the preceding word. We have tried to represent this by the term "for instance" in the English version. *Mura* ("village") has for its auxiliary numeral the word *son*, which is but the Chinese synonym of the word *mura*; hence *rok-ka-son* = "six villages."

28. NEARING YOKOHAMA.—I see quite a number of islands out there. What islands are they?

They are the Seven Isles of Izu. The one in front is called Ōshima ("Vries Island").

Indeed! I wonder whether there are any people living on it?

People living on it? I should just think there were! Why! Small as it looks from here, Vries Island has a volcano in the middle, round the base of which cluster no less than six villages. The other islands, too, though doubtless some are uninhabited, mostly have people living on them.

Dear me! You don't say so!

29. A CHRISTIAN CHURCH.—There is said to be a large number of (Protestant) Christians in this town,—isn't there?

Yes. Most of the people in this neighbourhood are Christians.

Is there a church?

Well, hitherto the mayor's villa had done duty as a church. But it was too small, and so they have erected a new building on another site.

Is the pastor a foreigner?

Yes; he comes and preaches every Sunday. It is said that great numbers of people have been baptised recently.

Indeed! Then Christianity is in a very fair way here.

29. If Catholics are intended, the term *Tenshu-kyō* should be used instead of *Kirisūto-kyō*, and *Tenshu-dō* for *kwaidō*. The *zema* in *tezema* is the stem form of the adjective *semai*, "narrow." One might omit *sakan* in the concluding sentence of p. 330, as *naka-naka na koto* by itself signifies "a considerable thing."

30. KWAJI.—*Oya! kwaji to miete, hanshō wo utteru ga :—shirase bakari da kara, daijōbu da ga,—lōzaku wa, dochira ni atatte iru ka mite kudasai.*

*He! tadaima soto kara maitta mono no mōshimasū ni wa, sappari miemasen sō desū. Tabun kinzai de gozaimashō.*

31. SHIBAI.—*Chikagoro Kabuki-za ga aita sō desu ga,—gedai wa, nan de gozaimasū ka ?*

*He! Kinō waki de kikimashitara, kondo wa “Chūshūngura” no tōshi da sō de, de-kata mo daibu kao-zoroi da sō desū.*

*Sō desū ka ? Sore ja, kyōgen ga ii kara, kitto ataru deshō.*

32. O SAKI YE GO MEN.—*Hanahada shitsurei de gozaimasu ga,—watakushi wa, go men kōmurimashite, fūserimasū,—myōchō wa, yohodo hayaku shuttatsu suru tsumori desū kara.*

*Dōzo watakushi-domo ni o kamai naku o yasumi nasaimashī. Komban wa, zehi kono kaki-mono wo shi-agete shimaimasen-kereba narimasen yue, yo ga fūkemashō to omoimasū kara, myōchō wa, shikkei nagara, o me ni kakarimasen ka mo shiremasen ga, zuibun to go kigen yō.*

30. The “intimation” (*shirase*) of a distant fire, that is, one not in the same district of the city, consists of two strokes of the fire-bell. *Mōshimasū ni wa* = “he says.” The words *sappari miemasen* are a quotation from the other man, and *sō desū* nearly = “he says,”—the Japanese construction thus being pleonastic, as it contains the equivalent of “he says” both before and after the words quoted; conf. latter part of ¶ 437, p. 278.—31. *Kabuki-za* is the name of the chief theatre in Tōkyō. *Gedai*, “title,” is said to be a corruption of *geidai*, lit. “list of

30. A FIRE.—Halloo! there would seem to be a fire; they are ringing the fire-bell. However, as it is only the “notice-bell,” it is all right. Still, please go and see in what direction the fire is.

Well, Sir! a man who came in a minute ago says there is nothing to be seen. Probably it is in one of the suburbs.

31. THE THEATRE.—I hear that the Kabuki-za Theatre has recently re-opened. What is being acted there?

On enquiring yesterday at a friend’s house, I learnt that it was *The Forty-seven Rōnins*,—the entire play,—and that most of the best actors are taking part in it.

Indeed? That is a good piece. Doubtless it will be a great success.

32. EARLY TO BED.—Although it is very rude of me to do so, I must ask you to excuse me if I go to bed, as I intend to start very early to-morrow morning.

Oh! pray retire without paying attention to me. I must positively finish this writing to-night. So probably I shall not get to bed till late, and therefore please excuse me if I wish you a prosperous journey now, as I don’t know whether I shall have the honour to see you in the morning.

accomplishments.” For the story of the *Forty-seven Rōnins*, a little epic of loyalty and revenge, see Mitford’s “Tales of Old Japan.” Its Japanese title,—*Chū-shin-gura*,—well describes it; for the tale is indeed a “store” of the feelings and deeds of “loyal retainers.”—

32. The first sentence is inverted; the clause beginning with *myōchō wa* should, properly speaking, come first. The last sentence lacks some such final verb as *oide nasaimashī*. The phrase *go kigen yō* is often thus used where we should say “good-bye.”



33. NIHON-GO NO KONNAN.—*Dōmo! Nihon no kotoba wa, taihen ni iri-kunda mono de,—dōmo! koshi no magaru made manande mo, shosen oboe-tsūkusemasūmai.*

*Ie! masaka sono yō na muzukashii mono de mo gozaimasen. Benkyō sae sureba, nan de mo nai koto desū.*

34. MICHİ WO KIKU.—*Chotto michi wo ukagaimasū.*

*Kore kara san-chō saki no tokoro ni hidari ye magaru yoko-chō ga aru ga,—soko ye haitte, sore kara mata migi ye magatte, massugu ni iku n' desū.*

*Sonnara, kono tōri to narande orimasū, ne!*

35. EI-KOKU TAISHI-KWAN NO MICHİ.—*Chotto mono wo o tazune mōshimasū. Igrisu taishikwan ye wa, dō mairi-mashitara yoroshiū gozaimasū ka?*

*He! Sore wa, kono Shimbashi-demae no yoko-dōri wo hidari ye sūkoshi itte, densha ni sōte massugu ni oide ni narimasū to, Hibiya Kōen ni demasū. Sore kara kōen wo migi ni shīte, massugu ni doko made mo oide ni narimasū to, Sakurada Mitsuke to iu mon no mae ye tsūki-atarimasū. Sore wo hairazu ni, o hori ni tsuite hidari ye doko made mo irasshaimasū to, mukō ni Eikoku taishikwan no hata ga miemasū kara, jiki shiremasū.*

*Dōmo, arigatō zonjimasū. O jama wo itashimashita.*

36. SHŪKU-HAI.—*Aruji, shampan wo tsuida koppu wo mochi-nagara, za wo tatte:*

*Shokun wa, yoku komban wa o ide kudastte, makoto ni watakushi wa kinki ni taemasen. Nao ai-kawarazu shimmitsu naru go kōsai wo negaimasū.*

35. Shimbashi, lit. "New Bridge," has given its name to the quarter of Tōkyō in which the principal railway terminus is situated.—

36. This example is in the stiff style, bordering on the Written Language, which is usual on such occasions *Shampan wo tsuida koppu,*

33. DIFFICULTY OF THE JAPANESE LANGUAGE.—Really, Japanese is a terribly complicated language. Even if one were to study till one's back became bent with age, one could not learn it thoroughly.

Oh! no; it is hardly so difficult a thing as that. It is a mere nothing if only you set yourself to it.

34. ASKING THE WAY.—Please tell me the way.

About three hundred and sixty yards further on, there is a turning to the left. You must turn down it, and then turn again to the right, after which you go straight on.

Then it is parallel with this street, isn't it?

35. THE WAY TO THE BRITISH EMBASSY.—Excuse my asking you; but would you kindly tell me the way to the British Embassy?

Certainly. Look here! If you follow this street branching off to the left in front of Shimbashi Bridge for a short way, and then skirt the electric tram line, you will get to Hibiya Park. Keep this on your right and walk straight on, till you come to a gate called the Sakurada Gate. Don't go through it, but turn to the left along the moat, and go straight on, and you will at once know which is the British Embassy by seeing the flag ahead.

Very many thanks. Excuse me for having trespassed on your valuable time.

36. A TOAST.—*The host, taking a glass of champagne in his hand, rises and says:*

Gentlemen! I am really overwhelmed by your kindness in coming here to-night, and I trust that you will ever continue to favour me with your friendship.

---

lit. "a glass (into which some one) has poured champagne." *Kinki ni taemasen* lit.= "(I) cannot endure the delight." *Nao ai-kawarazu*, etc., lit.= "I request intimate intercourse still mutually changing not." *Naru* is bookish for *na*; conf. ¶ 197.

37. DENWA.—*Moshi! moshi! Watakushi wa Banchō Jū-go-ban desu ga, Shimbashi shīchi-hyaku nana-jū kyū-ban ye kakete kudasai.*

*Hanashi-chū desū kara, chotto o machi kudasai.*

38. KYAKU WO MATASERU.—*Hanahada shikkei deshita. Shī-kaketa yō ga atte, o matase mōshimashita.*

*Dō itashimashite! Jitsu wa, sensei ni o negai ga atte deta n' desu ga,—o isogashii tokoro wo,—hanahada sumimasen.*

### 39. SHIN-YŪ HŌMON.

KYAKU. *Konnichi wa! O taku desū ka?*

ARUJI. *Dare ka kita. Dete mi-na!*

NYŌBO. *Hai! oya! mā! kochira ye.*

KYAKU. *Kyō wa mō doko ye ka oide desū ka?*

NYŌBO. *Ie, orimasū. Mā! o tōri asobase .. Anata! Nakayoshi San ga irasshaimashita yo!*

ARUJI. *Sō ka? .. Sā! kochira ye.*

KYAKU. *Sensei o uchi datta, ne!*

ARUJI. *Yoku hayaku o de-kake deshita.*

KYAKU. *Hayaku mo nai. Mō ku-jī sugi da.*

ARUJI. *Naruhodo!*

KYAKU. *Kyō wa "Sunday" da kara, mō o rusu ka to omotta.*

ARUJI. *"Sunday" de mo, betsudan ate-hameta yō ga nai shi, sūkoshi kibun ga warui kara, doko ye mo demasen deshita.*

---

38. Near the end, viz. after *tokoro wo*, a sentence is left unfinished. *Hanahada sumimasen*="it is very improper" (for me to have intruded on you).—39. Observe how in Japan it is the husband who orders his wife about, and not *vice versâ*. The word *nyōbo* is non-honorific. For the *na* of *dete mi-na*, see p. 167, N.B.—Male speakers should avoid such strings of exclamations as *Hai! oya! mā!* also the *yo!* in the good lady's next remarks. After *kochira ye*

37. THE TELEPHONE.—Hallo! I am No. 15, Banchō. Please connect me with No. 779, Shimbashi.

The line is engaged; so please wait a few minutes.

38. KEEPING A VISITOR WAITING.—Kindly excuse my rudeness in keeping you waiting; but I was occupied with something which I could not leave half-finished.

Oh! pray don't mention it! To tell the truth, what I have come for is to ask you a favour. But I must apologise for intruding on you when you are so busy.

39. LOOKING IN ON AN INTIMATE FRIEND.

*Visitor.* (*At the door*) Good day! Are you at home?

*Host.* (*To his wife*) Somebody has come. Go and see who it is.

*Wife.* All right.—(*To the visitor*) Oh! is it you? Please come in!

*Visitor.* Has your husband already gone out to-day?

*Wife.* No, he is at home. Please come in!—(*To her husband*) Here is Mr. Nakayoshi.

*Host.* Indeed!—(*To the visitor*) Oh! Please come in!

*Visitor.* And so you are at home, I see!

*Host.* You are on the move very early.

*Visitor.* Not at all. It's past nine o'clock.

*Host.* You don't say so.

*Visitor.* To-day being Sunday, I thought you might have gone out.

*Host.* True, it's Sunday. But I had no special reason for going out, besides which I am feeling rather unwell. So I was stopping at home.

---

supply *o tōri nasai*. The English word "Sunday" is paraded by the speakers to show their erudition. Japanese *nichiyōbi* would do just as well. *Betsudan ate-hameta yō*, lit. "specially allotted (but active, not passive verb) business." For *shi* see p. 81. Observe the scantiness of honorifics in this little colloquy, arising from the intimacy of the two men.



## 40. O CHAYA.

Jochū. *Irasshaimashī! Makoto ni o atsū gozaimasu.*

Kyaku. *Zuibun atsui, nē! Motto suzushii tokoro wa arimasen ka?*

Jochū. *Mina san ga sō osshaimasu ga,—kono tōri fūsa-gatte orimashite, makoto ni o kinodokū sama desū. Sono uchi yoi tokoro ga akimasū kara, dōka koko ni negaimasū.*

Kyaku. *Sō ka? Shikata ga nai.*

41. ENZETSU-KWAI KAISAN.—*Kono aida chotto o taku ye ukagaimashitara, anata wa go fuzai de gozaimashite, okusan no osshaimashita ni wa, Kinki-kwan ye enzetsu wo o kiki ni oide no yō ni uketamawarimashita ga,—nani ka mezurashii enzetsu de mo gozaimashita ka?*

*Ō! Sono setsu wa, chōdo orimasen de, shitsurei itashimashita. Ano hi wa, ai-niku deshite, ne!—mottomo chito osoku de-kakemashita ga,—Kinki-kwan no mae made ikimasu to, doya-doya hito ga dete kimasu kara, naze ka to omotte kikimashitara, ni-ban-me no enzetsu-chū nani ka sūkoshi jōrei ni fureta koto ga atta to ka de, keisatsu-kwan ga chūshi wo mejijita tame, sude ni kaisan ni natta toko deshite, jitsu ni zannen deshita.*

*Sore wa, oshii koto wo nasaimashita.*

42. MIYANOSHITA DE KAIMONO.—Kyaku.—*Go men nasai! Akindo.—He! irasshai! Chito o kake nasaimashī! Nani ka goran kudasaimase! Mada hoka ni iro-iro gozaimasū.*

40. Observe how the waitress uses honorifics to the guest, but not the guest to the waitress. There would, however, be no harm in his doing so. *Kono tōri*, "this way," is often equivalent to our phrase "as you see." The words "I cannot accommodate you with one yet" have to be added in the English version, to complete the sense. *Sono uchi*, lit. "meanwhile," hence "soon."—41. *Go fuzai* is a highly cultivated expression. The common people prefer *o rusu*. *Oide no yō ni* is



## 40. AT A TEA-HOUSE.

*Waitress.* Welcome ! It is a very hot day, Sir.

*Guest.* Very hot, isn't it ? Haven't you any cooler room ?

*Waitress.* All our guests ask for cooler rooms. But we are, as you see, so full that I am sorry to say I cannot accommodate you with one yet. Please sit down here, Sir, until a better room becomes vacant.

*Guest.* Oh ! then there's no help for it.

41. A MEETING DISPERSED.—When I looked in at your house the other day, you were absent, and your wife said that you had gone to listen to some speeches at the Kinki Hall. Were they at all interesting ?

Oh ! it was very rude of me to happen to be out just then. On that day it was unfortunate, you know. To begin with, I was rather late in starting ; and then, when I got as far as the Hall, I found the people all pouring out in confusion. And on enquiring the reason of this, I was told that in the second speech there had occurred some remarks which slightly infringed the government regulations, or something of that kind, and that the police had ordered the proceedings to be stopped. So when I arrived, the meeting had already broken up, which was a pity.

Oh ! I am sorry for your disappointment.

42. SHOPPING AT MIYANOSHITA.—*Customer.*—Excuse me.

*Dealer.*—Oh ! pray come in, Sir. Please sit down a moment. Please inspect my wares. I have others besides, of various descriptions.

---

an example of indirect quotation. The direct would be *oide da to* ; conf. pp. 275-6. *Toko* near the end is for *tokoro*.

Kyaku.—*Omocha wo sukoshi misete kudasai*

Akindo.—*He ! kashikomarimashita. Kono te\* no mono de wa ikaga de gozaimasu ?*

Kyaku.—*Naruhodo ! kono uchi kara, iru dake no mono wo yorimashō.*

Akindo.—*Danna ! kore wa ikaga de gozaimasu ? Tabimakura to mōshimashite,—naka kara, kono tōri, andon ga demasu. Koko ga satsu-ire. Hiki-dashi ga fūtatsu arimasu. Soroban, yōji-ire, kagami, iro-iro shi-konde arimasu. Mada koko ni kō iu mitsu-ire-ko no o bentō ga arimasu. Kore ga fude-sashi, kore wa tabako-ire. Mina daijōbu ni dekite orimasu.*

Kyaku.—*Mazu sonna mono wa yoroshū.† Ōku wa, kodomo no miyage ni suru n' da kara, koko ye yori-dashita omocha ga kore dake to, undō-dama ga mitsu, mukō ni mieru shitan-iro no bon ga ni-mai to, kono shashin-basami ga fūtatsu. Kore dake de, ikura ni narimashō ?*

Akindo.—*He ! arigatō zonjimasu. Atari-mae wa, ni-en roku-jū-go-sen ni negaimasu‡ ga,—ni-en go-jis-sen ni o make-mōshite okimashō.*

Kyaku.—*Sore wa taisō takai. Sonna ni kake-ne wo itcha ikenai. Zutto o make nasai.*

Akindo.—*Ie ! dō itashimashite ! Kesshite o takai koto wa mōshi-agemasen. Dono kurai made nara, negawaremashō‡ ka ?*

---

42. \* The meanings of *te*, properly "hand," are almost endless. Here it signifies "sort," "kind."

*Customer.*—Please show me some toys.

*Dealer.*—All right, Sir! How would this kind of article suit you?

*Customer.*—Let me see! I will set aside from among these the ones that I want.

*Dealer.*—Sir! how would this suit you? It is called a travelling pillow. A lamp comes out of it, like this; also this purse for paper-money. It has two drawers. There are all sorts of other things inside it,—an abacus, a toothpick-holder, and a looking-glass. Here again is a luncheon-box in three parts, which all fit into one. This is a pen-stand, this is a tobacco-pouch. They are all quite solidly made.

*Customer.*—Well, I don't want that sort of thing. Most of the things I want are intended as presents to take home to the children. Here they are:—the toys which I have set aside here, besides three cups-and-balls, two of those sandal-wood-coloured trays over there, and those two photograph-frames. How much will the whole lot come to?

*Dealer.*—Oh! many thanks, Sir. The usual price would be two *yen* sixty-five *sen*; but I will let you have them for two fifty.

*Customer.*—That is awfully dear. You mustn't put on such fancy prices as that. You must go down a great deal.

*Dealer.*—Really, Sir, how *could* you expect me to? The things are not at all dear. What would be your idea as to the price, Sir?

---

† For *sonna mono wa yoroshii*, conf. p. 292, No. 72, and footnote.

‡ *Negau*, “to beg,” is often used by the lower classes when addressing their superiors, to signify “to say,” “to do,” even “to sell.”

Kyaku.—*Sō sa! ne! Ichi-en go-jis-sen nara, kaimashō.*

Akindo.—*Sore de wa, danna! go muri de gozaimasū. Sonna ni kake-ne wa mōshimasen. Dōzo go jōdan osshaimasen de, mō sūkoshi o kai kudasai.\**

Kyaku.—*Sore de wa, ni-en made ni kaimashō.*

Akindo.—*Sayō de gozaimasū ka? O yasū gozaimasu ga,—mata negawanakereba† narimasen kara, o make-mōshite okimasū. Zehi o ūme-awase wo.‡*

43. RIKUTSU-ZUKI NO KODOMO.—Chichi.—*Itagaki Haku wa, Kwazoku wa ichidai ni kagiru no iken wo happyō shita.*

Segare.—*Ototsan mo bimbō wa ichi-dai ni kagiru no iken wo happyō shimasen ka?*

44. IZURE MO KAWARI-MONO.—Kimura Fujin.—*Hā! Kimura wa futsū no hito to wa chigau tokoro ga aru yō ni omotta kara, watakushi mo tsui ni kekkon shita no yo!*

O Ūme Jō.—*Watashi mo sō darō to omotte yo! Kimura san ga anata wo o morai natta to iu koto wo kiita toki, sugu sō omotte yo!*

45. OYA NO NA WO HAZUKASHIMEZU.—Yabu-i Jun-an no musuko wa, yahari oyaji no ato wo tsugu, nē!

*Sō ka e? Ano musuko mo, isha ni natta ka e? Chitto mo shiranakatta.*

*Unnya! Isha ja nai yo! Sōgi-gwaisha no shihai-nin wo yatteru kara sà!*

\* “Deign to buy (it) a little more (dearly),” i. e. “Please give me a little more for it.”

† See footnote to preceding page, and also ¶ 403, p. 250.

‡ Supply some such final verb as *negaimasū*. We have expanded the idea of this phrase in the English translation. *Ūme-awaseru* is lit. “to fill in” (a hole with earth).

43. This and the following numbers are not fragments of real conversation, but what the Japanese call *otoshi-banashi*, that is, catches,

*Customer.*—Well, let me see ! I'll take them, if you will let me have them for one *yen* fifty.

*Dealer.*—Oh ! Sir, that is unreasonable. I don't put on such fancy prices as you seem to suppose. Please don't joke in this way, Sir, but give me a little more for things.

*Customer.*—Well, then, I'll give you two *yen*.

*Dealer.*—Only two *yen* ? That is cheap, Sir. However, as I hope for your custom, I will go down to that price. But do, please, Sir, give me the chance of recouping this alarming sacrifice by buying of me again.

43. A LOGICAL CHILD.—*Father.*—Count Itagaki has proposed that nobility should not be allowed to be hereditary.

*Son.*—And you, papa, won't you propose that poverty shouldn't be allowed to be hereditary ?

44. CRANKS BOTH OF THEM.—*Mrs. Kimura.*—Oh ! it was because I saw that Kimura wasn't altogether like other men that I ended by marrying him.

*Miss Plum.*—That's just what I thought. It came into my mind the moment I heard that Mr. Kimura had married you.

45. KEEPING UP THE FAMILY REPUTATION.—So it seems that Dr. Quack's son is inheriting his father's business after all.

Indeed ? Has the lad become a doctor too ? I had no notion of that.

Humph ! He's no doctor. What I mean is that he has become manager of a firm of undertakers.

quibbles, more like what we term anecdotes. More lit. "As for nobles, Count Itagaki has promulgated an opinion limiting them to one generation."—44. *Omotta*, lit. "thought," but best rendered by "saw" in many cases.—45. More lit. "not disgracing his parent's (father's) name." *Yabu-i*, "a quack," lit. "a bamboo thicket doctor," whence the appropriateness of the name *Fun*, "bamboo sprout," *an*, "a small villa" such as retired priests, doctors, poets, etc., inhabit. *Yatteru kara sa* ! more lit. "oh ! it is because he is doing manager, etc."



# ANECDOTES.

## ¶ 450. MAKOTO NO SEKKEN.

TRUTH

'S

ECONOMY.

*Kenchō-goro*<sup>1</sup> *no koto de, Kamakura*<sup>2</sup> *shikken ni*  
 Kenchō-period 's fact being. Kamakura Regent to  
*tsukaeta Aoto Saemon Fujitsuna to iu yakunin ga,*  
 served Aoto Saemon Fujitsuna that say official (*nom.*)  
*aru yo Nameri-gawa wo wataru toki ni, kerai*  
 a-certain night Nameri-river (*accus.*) crosses time in. retainer  
*ga ayamatte zeni jū-mon wo kawa ye otoshimashita no*  
 (*nom.*) erring coin ten-cash (*accus.*) river to dropped (*trans.*) act  
*wo*<sup>3</sup>,—*Fujitsuna wa, kyū ni hito wo yatoi*,<sup>4</sup>  
 whereas,—Fujitsuna as-for, suddenly people (*accus.*) having-hired,  
*taimatsu wo tsukete, kotogotoku hirowasete*  
 torches (*accus.*) having-lighted. completely having-caused-to-pick-up,  
*kaeraremashita*.<sup>5</sup>  
 deigned-to-return.

*Kono koto wo, aru hito ga waratte,*  
 This act (*accus.*) certain people (*nom.*) laughing-at,  
 “*Wazuka jū-mon no zeni wo oshinde, taimatsu wo*  
 “Trifle ten-cash 's coin (*accus.*) grudging, torches (*accus.*)

1. For the use of *nengō* or “year-names,” see p. 116. The best book of reference on the subject of Japanese chronology is Bramsen's “Japanese Chronological Tables.”—2. Kamakura, now two hours' journey by train from the more modern city of Yedo or Tōkyō, was, during the Middle Ages, the capital of the feudal rulers of Japan. The Hōjō family of *Shikken*, or “Regents,” occupied this position during the thirteenth and a portion of the fourteenth century, and Aoto Fujitsuna held high judicial office under the fifth ruler of their line. Aoto is the surname, Fujitsuna the personal (equivalent to our “Christian”)

# ANECDOTES.

## TRUE ECONOMY.

The following incident happened about the period styled Kenchō (A. D. 1249—1256). When Aoto Saemon Fujitsuna, an official in the service of the Regent of Kamakura, was crossing the River Nameri one night, a retainer of his let ten cash fall by mistake into the river, whereupon Fujitsuna hastily hired some men, and made them light torches and pick all the money out of the water.

Some one is reported to have laughed at this, and to have said: “Through grudging the ten cash,

---

name, and Saemon a kind of title, which has, however, almost come to form part of the actual name itself. The Nameri-gawa is a small stream near Kamakura.—3. The whole sentence down to here forms a sort of accusative to the following clause relating Fujitsuna's *action upon* what had happened. “Thereupon” or “whereas” is the nearest approach to a literal English rendering.—4. The indefinite form *yatoi* is here equivalent to a gerund, because correlated with the gerund *tsūkete* immediately below; conf. p. 178, ¶ 278, and p. 264.—5. Observe how the sentence is rounded off by *kaeremashita* (honorific potential for *kaerimashita*; conf. ¶ 403, p. 250. Further examples of such honorific potentials are offered below by *kikaremashita*, *iwaremashita*, and *mōsaremashita*). *Hiro-waseta* alone would sound bald to Japanese ears, which generally expect to have the whole action related down to its very end; conf. ¶ 302, p. 197.

*kattari*, *hito* *wo* *yatottari* *shite*, *nyūhi* *ga*.  
 now-buying. people (accus.) now-hiring doing, expense (nom.)  
*taisō* *kakattarō*. *Kore* *koso* *Ichimon* *oshimi*  
 great-deal has-probably-cost. This indeed one-cash grudging  
*no hyaku shirazu da* " *to itta sō desu*.  
 's hundred ignores is" that said appearance is.

*Sore* *wo*, *Fujitsuna* *ga* *kikaremashite*, " *Sō*  
 That (accus.) Fujitsuna (nom.) having-deigned-to-hear, "So  
*omou mono mo arō* *ga,—tsuiyashita zen* *wa*,  
 think persons also may-be although,—spent coin as-for,  
*tsūyō shite iru kara*, *muyō ni wa naran*  
 circulation doing is because, uselessness to as-for becomes-not  
*ga,—kawa no soko ye shizunda jū-mon wa*, *ima*  
 whereas,—river 's bottom to sank ten-cash as-for, now  
*hirowaneba, tenka no takara wo ushinau kara*  
 if-do-not-pick-up, world 's treasure (accus.) lose because  
*da* " *to iwaremashita*.  
 is" that deigned-to-say.

*Kore-ra* *ga*, *makoto no sekken to iu mono desu*.  
 Such-as-this (nom.), truth 's economy that say thing is.

*Ōku* *wa* *tori-chigaete*, *sekken* *wo*  
 Mostly as-for, taking-and-mistaking, economy (accus.)  
*okonau tame ni rinshoku ni naru mono mo arimasu*  
 practise sake for, parsimony to become persons also are  
*ga,—sore-ra no hito to dōjitsu no ron ni*  
 whereas,—such-like 's people with, same-day 's discussion in  
*wa narimasen*.  
 as-for, becomes-not.

*Shikashi, tōji no keizai-gakusha no setsu ni*  
 Nevertheless, present-time 's political-economists of opinion to  
*itashitara, ikaga mōsaremashō ka* ?  
 if-one-made, how will-they-probably-deign-to-say ?

6. In this proverb *oshimi* = *oshimu hito*, "a grudging person." *Shirazu* is not the negative gerund of *shiru*, but its Classical "conclusive

Fujitsuna must have been put to great expense, what with buying torches and hiring men. This indeed is to be "*Penny wise and pound foolish.*"

Fujitsuna, hearing of this, said: "There may be some folks who think so. But the money spent is not wasted, because it remains in circulation, whereas the ten cash that sank to the bottom of the river would, if not picked up, have been treasure lost to the world. That is why I acted as I did."

Actions of this kind are examples of true economy.

Most people, mistaking one for the other, fall into parsimony while endeavouring to practise economy. But though there are such, Fujitsuna is not to be mentioned on the same day as they.

Still, if one were to ask the opinion of the political economists of the present day, what would *they* say?

---

negative present," which is equivalent to the Colloquial *shiranai*.—7  
I. e. "I do this because, if I did not pick it up," etc.

# ¶ 451. ARIGATA' NO KICHIBEI. THANKFUL 'S KICHIBEI.

*Mukashi* "Arigata no Kichibei" to azana wo  
Anciently "Thankful 's Kichibei" that nickname (accus.)  
*tsūkerareteru*<sup>2</sup> *ojisan ga arimashite, donna*  
is-having-got-affixed old-gentleman (nom.) (there) being. what  
*koto de mo "Arigatai! arigatai!" to yorokonde*<sup>3</sup>  
thing soever "(I am) thankful! (I am) thankful!" that rejoicing  
*kurashite iru hito deshite,—natsu hito ga kite,*  
passing-the-time is person being,—summer, person (nom.) coming,  
"Kyō wa, hidoi atsūsa de gozaimashū" to imashū  
"To-day as-for, violent heat is" that says  
to, kono ojisan no hentō ni, "Atsui jūsetsu wa,  
when, this old-gentleman 's answer in: "Hot season as-for,  
*atsui hō ga arigatai.*<sup>4</sup> *Samui jūbun wa, samui no*  
hot side (nom.) (is) thankful. Cold season as-for, cold fact  
*ga arigatai*" to *yorokonde*<sup>5</sup> *orimashū.*  
(nom.) (is) thankful" that rejoicing is.

*Mata hito ga Kichibei no himbō wo sashite,*  
Again people (nom.) Kichibei 's poverty (accus.) guessing,  
"Nani ka to go fujyū deshō" to  
"Something-or-other that august inconvenience must-be" that  
*imasu to,— "Ie! wataktushi wa sai-shi no shimpai*  
say when,— "No! me as-for, wife-child 's anxiety  
*mo naku, ūmai mono mo tabemasezu; sono sei ka, naga-iki*  
also is-not, tasty things also eat-not: that cause ?, long-life  
*wo shite imasu kara, arigatai*" to<sup>6</sup>,—*tada*  
(accus.) doing am because, (I am) thankful" that,—merely  
*nan de mo "Arigatai" to itte imasu.*  
everything "Thankful" that saying is.

1. *Arigatai* would be more strictly grammatical; but the stem form *arigata* with *no* is more idiomatic; conf. p. 125.— 2. For *tsūkerarete*



## THANKFUL KICHIBEI.

Once upon a time there was an old man who had got nicknamed "Thankful Kichibei," and who led a happy existence, always thankful for everything, whatever it might be. When any one came to see him in summer and complained of the excessive heat, the old man would reply: "In the hot season we must be thankful for the heat. In the cold time of year we must be thankful for the cold."

If again any friend should sympathise with his poverty, how inconvenient it must be in every way, he would and remark say: "Oh! no! I am troubled neither with wife nor child, nor do I eat savoury food. Perhaps it is for this reason that I am long-lived, and I am thankful for it." Thus did he use the word "thankful" about everything.

---

*iru* see bottom of p. 192.— 3. *To yorokonde* = *to itte yorokonde*, i.e. "rejoicing, saying that."— 4. *Arigatai* here has a sort of objective sense, i.e. it means not exactly "thankful," but worthy of being thankful *for*.— 5. After *to* supply *itte*, "saying."

*Aru toki, yoso no uchi ye itte, kaeri-*  
 A-certain time, elsewhere 's house to having-gone, returning-  
*gake ni omote no hashira de atama wo kotsun to<sup>6</sup>*  
 while in, front 's post by, head (accus.) bumpingly  
*buttsükemashita ga,—yahari “ Arigatai! arigatai!”*  
 hit whereas, —also “ Thankful! thankful!”  
*to kuchi no uchi de itte imasu kara, soba ni iru*  
 that mouth 's interior in saying is because, alongside in is  
*hito ga :* “ *Kichibei San! anata wa, nan de mo*  
 person (nom.) “ Kichibei Mr! you as-for, everything  
*ka de mo<sup>7</sup> ‘ Arigatai! arigatai!’ to ii-nasaru ga,—*  
 whatever, ‘ Thankful! Thankful!’ that say-deign whereas,—  
*hashira de atama wo utte, sazo itakarō*  
 post at head (accus.) having-hit, indeed must-be-painful  
*ga,—sore de nani ga arigatai n’ desu ?” to kiki-*  
 whereas,—that by, what (nom.) thankful fact is ?” that when  
*mashitara,— “ He! kono itai no ga arigatai no*  
 he-had-heard,— “ Yes! this painful fact (nom.) thankful fact  
*desu.*  
 is.

“ *Naze to iimasu to<sup>8</sup> ima buttsüketa toki, atama ga*  
 “ Why? that says when, now hit time, head (nom.)  
*kudakete, shinde shimaimashita nara, itai koto*  
 having-broken (intrans.), dying had-finished if, painful fact  
*mo nani mo wakarimasen ga,—inochi mo atama mo,*  
 also anything understand-not whereas,—life also, head also,  
*o kage sama de<sup>9</sup> buji deshita kara,*  
 honourable influence Mr. by, accidentless has-been because,  
*itai no ga shiremasu. Sore desu kara, makoto*  
 painful fact (nom.) is-knowable. That is because, truth  
*ni arigatai” to kotaemashita.*  
 in (am) thankful” that answered.

6. *Kotsun to* is an onomatopoe for the sound of bumping or thumping.—7. An idiom, which is also pronounced *nan de mo, kan de mo.*

One day, when, having gone to a friend's house, he was returning home again, he struck his head a tremendous blow against a post at the entrance. But even then, one who was near him heard him muttering his thanks, and exclaimed: "Mr. Kichibei, you say 'thank you' to everything. But what *can* there be to be thankful for in hurting yourself by striking your head against a post?" "Why!" replied Kichibei, "the pain is exactly what I am thankful for.

"Don't you see that if, when I struck against the post just now, my skull had been fractured and I had died, I should have felt neither pain nor anything else, whereas I now feel the pain because, thanks to your kind influence, my life and my head are both safe? That is why I am truly thankful."

---

This *ka* or *kan* is probably the root of *kare*, "that."—8. *Naze to iu to* is an idiom meaning "for this reason," more lit. "if you ask why (then it is as follows)."—9. The words *o kage sama*, "thanks to your kind influence," are an empty compliment, indeed almost an expletive; conf. p. 294, No. 85.

*Suru to*<sup>10</sup>, *kono koto wo saki-hodo kara koko no*  
 Thereupon, this thing (accus.) previous-period since, here 's  
*inkyō*<sup>11</sup> *ga kiite orimashite, "Naruhodo!"*  
 retired-old-man (nom.) listening having-been, "Oh!-indeed!"  
*to*<sup>12</sup> *kanshin shite, "Ā! arigatai, arigatai! Wa-*  
 that admiration doing, "Ah! (I am) thankful, thankful!  
*takushi mo, ima wa satori wo hirakimashita.*  
 I also, now as-for, enlightenment (accus.) have-opened.

*"Iro-iro nani ka no sewa ga yaketari,"*<sup>18</sup>  
 "Several-kinds something-or-other 's cares (nom.) sometimes-  
*sama-zama no tsurai koto ni tabi-tabi*  
 burning, various-sort s? disagreeable things to often  
*attari shite, 'Ā! kurushii, kurushii!*  
 sometimes-meeting doing, 'Ah! (it is) distressing. distressing!  
*Fitsu ni kono yo ga iya ni natta' to*  
 Truth in, this world (nom.) objectionable to has-become' that  
*omou koto mo arimashita ga,—kore to iu no mo*<sup>14</sup>  
 think fact also has-been whereas,—this that say fact also.  
*inochi ga aru kara no koto desu.*  
 life (nom.) is because 's fact is.

*"Shite miru to*<sup>15</sup>, *ima Kichibei San ga iu tōri,*  
 "And-therefore, now Kichibei Mr. (nom.) says way,  
*naruhodo! watakushi mo banji ga arigatai,*  
 yes-indeed! I also, myriad<sup>2</sup>things (nom.) (am) thankful,  
*arigatai!"*<sup>16</sup>  
 thankful!

10. *Suru to* (short for *sō suru to*) is an idiom which is often used, as here, at the beginning of a sentence, in order to resume, as it were, what has gone before.—11. The term *inkyō* denotes a person who has retired from active life, and has handed over his business and the greater part of his property to his successor.—12. After *to* supply *ite*, "saying," or *omotte*, "thinking."

Hereupon the old father of the master of the house, who had been listening to the conversation from the beginning, was struck with admiration, and said : "Yes, indeed. Thankful, thankful must we be. This has taught me a lesson.

"Often, when worried by divers cares and confronted by various misfortunes, I have said to myself how wretched, wretched it all is,—and what an odious place the world has become to me. But even all these things exist only because life itself exists.

"A careful consideration therefore shows that, as Mr. Kichibei has just said, I too have everything, everything to be thankful for."

13. *Sewa ga yakeru* (intrans.)="to be busy and anxious." *Sewa wo yaku* (trans.)="to take great trouble."—14. *Kore to iu no mo*= "this also," more lit. "also that (which people) say (is) this."—15. More lit. "when, having done so, one looks." Conf. *suru to* at top of page.—16. The words *watakushi mo* are, as it were, hung in the air without reference to any verb, while *banji* is the subject of *arigatai*, here taken in its objective sense (conf. p. 349, note 4).



¶ 452. MATEBA AU TOSHI.<sup>1</sup>  
IF-WAIT, WILL-AGREE YEARS.

*Mukashi, miyako no machi ni Unazuki Babā*  
Anciently, capital 's street in, Nodding Granny  
*to iu kūchi-benkō no ii mono ga arimashite,*  
that say mouth-glibness 's good person (nom.) (there) being,  
*itsu mo yome ya muko no sewa wo shite, yo wo*  
always bride or bridegroom 's help (accus.) doing, life (accus.)  
*okutte orimashita ga,—aru toki san-jū-go ni*  
passing was whereas,—a-certain time, thirty-five o  
*naru<sup>2</sup> otoko no toshi wo kakushite, jū-go no musūme*  
becomes man 's years (accus.) having-hidden, fifteen 's girl  
*to engumi wo tori-mochi, yuinō made oku-*  
with, marriage (accus.) had-arranged, betrothal-gifts even had-  
*rasemashita ga,—sono nochi muko no toshi no*  
caused-to-send whereas,—that after, bridegroom 's years of  
*fūketeru<sup>3</sup> koto wo musūme no oya ga kiki-tsukete,*  
advanced-are fact (accus.) girl 's parent (accus.) having-heard,  
“ *Hoka ni nani mo mōshi-bun wa nai ga,—mu-*  
“ Elsewhere in, anything objection as-for, isn't but,—bride-  
*ko to musūme to toshi ga ni-jū mo chigatte wa,*  
groom and daughter and, years (nom.) twenty even differing as-for,  
*ikani shite mo yome ni wa yarenai” to iu.*  
how doing even, bride to as-for, cannot-send ” that says.  
*Otoko no hō de wa, “Yuinō made sumashita*  
Man 's side on, “Betrothal-gifts even have-concluded  
*kara wa, shinrui ye taishite mo, sonna futsugō na*  
since as-for, kinsmen to confronting even, such inconvenient  
*koto wa kikasarenai kara, zehi mora-*  
thing as-for, cannot-cause-to-hear because, positively if-  
*wankereba shōchi shinai” to iu kara, nakōdo mo*  
receive-not, consent do-not ” that says because, match-maker also  
*hidoku meiivaku shite, tsui ni kono koto wo*  
violently quandary doing, last at, this affair (accus.)  
*o kami ye uttaemashita.*  
honourable superiors to appealed.

## IF THEY WAIT, THEIR AGES WILL COME RIGHT.

Once upon a time, in a street in the metropolis, there lived a glib-tongued old woman called Granny Nod, who gained her livelihood by negotiating marriages. Well, she once arranged a match between a man of five-and-thirty, whose age she concealed, and a girl of fifteen, and had gone so far as to make them exchange the gifts customary on betrothal. But afterwards the girl's father, having heard how far advanced the bridegroom was in years, said to the old woman: "I have indeed no other complaint to make about him; but really I cannot think of giving my daughter to one whose age differs from hers by twenty years."—On the bridegroom's side, however, it was urged that he could not consent to forego her, as it was impossible, even *vis-à-vis* his relations, to mention such a difficulty after the ceremony of exchanging gifts had once been concluded. Thus the match-maker was placed in a terrible quandary, and at last she brought the matter before the judge.

---

1. I.e. "years which will agree if one waits."—2. *Naru*=*natta*, i.e. "had already become (thirty-five years old.)"—3. For *fukete iru* conf. bottom of p. 192.

*O* *kami* *de* *wa*,<sup>4</sup> *sō-hō* *o*  
 Honourable superiors at as-for, both-sides honourably  
*yobi-dashi ni narimashite, musūme no oya ni* “*Sono-hō*  
 calling-forth to having-become, girl 's parent to, “You  
*wa, ittan yakūsoku wo shite, ima-sara nan no*  
 as-for, once agreement (accus.) having-made, now-again what 's  
*kado wo motte hadan itasū ?*<sup>5</sup> *to o tazune*  
 point (accus.) taking, rupture make ?” that honourable enquiry  
*ni narimasū to,—“He ! kono gi wa, nakōdo no*  
 to becomes when,—“Ah ! this affair as-for, match-maker 's  
*mono amari itsuwari wo mōshimashite, san-jū-go no*  
 person too-much lie (accus.) having-told, thirty-five 's  
*muko ni jū-go no yome de wa, toshi ga ni-jū*  
 bridegroom to, fifteen 's bride by as-for, years (*nom.*) twenty  
*chigaimasū. Sore yue fūshōchi wo mōshimashita.*  
 differ. That owing-to, dissent (*accus.*) (*I*) said.  
*Semete toshi hambun-chigai nara, mustime wo*  
 At-most years half-difference if-were, girl (*accus.*)  
*tsūkawashimashō.”*  
 will-probably-send.”

*Kono toki yakunin no mōshi-watasaremasū ni wa* .<sup>6</sup>  
 This time, official 's deigns-to-speak-across in as-for :  
 “*Sonnara, sono-hō no nozomi-dōri ni shite tsūkawasū*  
 “If-is-thus, you of wish-way in, doing (*I*) will-give  
*kara, ima yori go-nen tatte mustime wo*  
 because, now from, five-years having-elapsed, daughter (*accus.*)  
*okure. Muko no hō mo, sore made wa kanarazu*  
 give. Bridegroom 's side also, that till as-for, positively  
*matanakereba naran. Sono toshi ni nareba, otoko*  
 if-waits-not, is-not. That year to when-becomes, man  
*wa shi-jū, onna wa hatachi. Chōdo hambun-*  
 as-for, forty ; woman as-for, twenty-years. Just half-  
*chigai no toki ni naru*” *to mōshi-watasaremasū*  
 difference 's time to becomes” that deigned-to-speak-across  
*kara, sō-hō osore-itte sagarimashita.*  
 because, both-sides fear-entering descended.  
*Fitsu ni omoshiroi o sabaki desū.*  
 Truth in, amusing honourable judgment is.

4. *O kami de wa* = “the judge,” more lit. “at the superiors,” i.e. “the Government.” For *de* thus used, conf. ¶ 90, p. 65. The words immediately following mean literally “it having come to

The judge, having sent for both parties, asked the girl's father what was his reason for breaking off an engagement to which he had once agreed. The father replied: "You see, my lord, the matter stands thus. The match-maker told too outrageous a falsehood, there being a difference of no less than twenty years between a bridegroom of five-and-thirty and a bride of fifteen. That is why I said I could not consent. I would give him my daughter, if their ages differed at most by half."

Then the judge gave judgment as follows: "As that is how matters stand, I will decide in accordance with your desire. Do you give him your daughter five years hence. The bridegroom, on his side also, must faithfully wait till then. By that time he will be forty, and the girl twenty. It will be the time when their ages will differ exactly by half."—Thus was judgment given, and both parties left the judgment-hall with deep respect.

Truly it was a witty decision.

---

calling forth both sides."—5. Observe the total absence of honorifics in the judge's address to the litigant parties, who are of course immeasurably his inferiors.—6. Lit. "in his deigning (honorific potential) to give judgment," the verb becoming a sort of noun capable of taking postpositions after it.—7. *Tsūkawasū* (the final *u* becoming short before *kara*, as in the case of *itasū* a few lines higher up) is here a sort of auxiliary = *yarū*; see p. 196.

¶ 453. GAKŪSHA TO KEKKON.<sup>1</sup>  
LEARNED-MAN AND MARRIAGE.

*Doitsū-koku no tofu de, Heidelberg to iu tokoro ni, dai-gakkō ga arimashite, soko ni kotoshi hachi-jū-roku ka shūchi ni narareru toshi no yotta sensei ga hitori oraremasū<sup>2</sup>. Kivakūshaku<sup>3</sup> taru rōjin de, sono na wo Bunsen to iimashite, sono hito no semmon kara ieba, watakūshi-domo<sup>4</sup> no nakama de arimasu ga,—nenrei no chōyō<sup>5</sup> to, chishiki no tashō kara mōshimasū to, ware-ware no dai-sensei de arimasu ga,—sono hito ga seinen no koro, aru beppin<sup>6</sup> to kon-in no yakū-soku ga dekite, nan-getsu ik-ka ni wa, gozen no jū-ichi-ji goro ni, tera ni oite kon-in no shiki wo okonaō to itte, yakūsoku wo shimashita ga,—fujin no hō de wa, rippa na yosooi wo shite, “Osoku naru to ikenai” to itte, jū-ji goro kara tera ni haitte, Bunsen no kuru no wo matte imashita ga,—jū-ichi-ji ni natte mo, jū-ni-ji ni natte mo, san-ji ni natte mo, yoji ni natte mo, Bunsen sensei yatte<sup>7</sup> konai kara,*

1. This anecdote is extracted from a lecture delivered before the Imperial University Lecture Society by Prof. Nakazawa Iwata.—2. *Narareru* is honorific potential for *naru*; *oraremasū* is similarly for *orimasū*. Instead of saying “is eighty-six years old,” Japanese idiom prefers to say “becomes eighty-six years old.”—3. 罽𤟎 a learned Chinese word for “hale.” The following particle *taru* is a book language form, a contraction of *to aru*, “being (that);” *na* would be the true Colloquial equivalent, but is not used with this particular word. *De*=“being.”—4. A humble term; see top of p. 49. *Ware-ware*, a little lower down, is humble too.



## A SAVANT'S WEDDING.

At Heidelberg, a town in Germany, there is a university, where lives an old professor now eighty-six or seven years of age. He is a hale old man, and his name is Bunsen. He and I are colleagues, in the sense that we are both specialists in the same field. But the difference of our respective ages and of our talents makes of me his very humble follower. Well, this old gentleman, in his younger days, had engaged himself to a beautiful girl. It had been settled that the wedding should take place at the church at about eleven o'clock in the morning of a certain day in a certain month. So the bride, anxious not to be late, reached the church about ten in brilliant array, to find, however, that Bunsen had not yet arrived. Eleven o'clock came, twelve o'clock came, three o'clock, four o'clock,—still no sign of the Professor. A

---

The lecturer and Dr. Bunsen are both chemists.—5. *Chō-yō* = “old young ;” hence “age.” *Ta-shō* = “much little,” hence “amount ;” conf. ¶ 48, p. 34, for the “synthesis of contradictories,” which these terms exemplify.—6. This word is used half-jokingly. Indeed there is a touch of raillery in all this passage, especially in the bride’s words “*Osoku naru to ikenai*.”—7. A somewhat slangy substitute for the proper verb, which would here be *dete* or *miete*. Conf. *yarakashite*, so often used by the lowest classes as a substitute for all sorts of verbs. The *yatte* just below has its usual sense of “sending.”

*uchi ye hito wo yatte ukagawaseru to, sensei wa doko ye itta ka? inai to iu no de,*<sup>8</sup> *fujin no hō de wa taisō hara wo tatete, sugu uchi ni kaette shimatta to iu koto.*<sup>9</sup>

*Sate Bunsen sensei wa, sono hi no asa kara jikken-shitsu de chiisa na shiken wo hajimete ita ga,—sono shiken ni omoshiromi ga tsuite, jikan no sugiru no ni mo kokorozukazu, yagate tokei wo miru to, gogo no roku-ji de atta kara, ki ga tsuite, odorote, tera ye itte miru to, fujin no hō wa, okotte kaette shimatta ato de arimashita. Soko de, Bunsen sensei no iwaku*<sup>10</sup>: “*Kon-in to iu mono wa, mendō-kūsai mono da*” *to,—sore-giri sono go wa kon-in wo sezu ni, konnichi de mo kweakūshaku taru rōjin de, musai de orimasū.*

<sup>11</sup>*Kore wo mite mo, gakumon no kenkyū no omoshiroi koto wa o wakari ni narimashō.*

8. There is not any intention of quoting words actually used. *Iu* has here little signification. *To iu no de*=“it being the fact that...”—9. *Kōto* is here a sort of expletive. *To iu*, “it is said that,” does not require to be represented in the English transla-

*N.B.* Apropos of this extract, we take the opportunity to remind students of the fundamental difference between English and Japanese in the matter of the length and complication of sentences, brought about by that system of syntactical “integration,” which we have explained in ¶ 442—4, p. 280 *et seq.* No foreigner will

messenger was sent to the house to make enquiries. Where was he? Nowhere to be seen! Thereupon, home went the bride in a fury.

The fact was that the Professor had instituted some small experiment in his laboratory on the morning of the day in question, and had become so deeply interested in it as to fail to notice the flight of the hours. By and by, on looking at his watch and finding that it was six o'clock in the afternoon, he recollected the situation with dismay, and hurried off to the church to see what could be done. But the bride had already departed in her wrath. Thereupon, the Professor came to the conclusion that matrimony was a bother. So he remained unmarried from that day forward, and he still lives on as a hale old man, but wifeless.

This example may suffice to show you the attraction which scientific investigation is capable of exercising.

---

tion.—10. *No iwaku*, lit. "the speech of," is a Classical equivalent for the Colloquial *ga iimashita*.—11. The original wording of this last paragraph has been slightly altered, to suit the purposes of the present work.

---

---

attain to a good Japanese style, unless he learns how to concatenate his thoughts into long and complicated periods, just as no Japanese will express himself clearly in English unless he learns to be short and simple. The English translation of the above extract has no less than eighteen sentences. The Japanese original has but five.

---

*Eigo no "why," sūnazwachi naze to iu koto wa, hanahada taisetsu de aru no ni, Shina ya Nihon no mukashi no hito-bito wa metta ni kono kotoba wo tsūkawazu<sup>2</sup>, "Kōshi no setsu da" to ka, "Mōshi no jiron da" to ka iu toki wa, mohaya betsu ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shīte shimau no ga tsūrei de ari; soko de motte, "Utagai wa bummei shimpo no ichi dai-gen-in da" to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa "Utagai wa taisetsu na mono da; bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?" to ronji-tateru koto de aru ga,—kō iu rei nado ni hīkareru to iu wa, o tagai sama ni<sup>3</sup> amari zotto itasan shidai to iwanakereba narimasen.*

*Utagai to wa, tori mo naosazu naze to iu kotoba no hitsuyō ni natte kuru gen-in de,—tatoeba, kodomo no jibun, "Uso itte wa, ikenai yo!" to obāsan nado ni ii-kikasareru<sup>4</sup> de arō. Sono toki*

---

1. This piece is a leading article taken from the columns of an extinct Tōkyō newspaper, the *Kaishin Shimbu*. It has been retained in this edition, though its point of view is somewhat antiquated, because of its representatively idiomatic style. Speak thus, and you will be intelligible to any audience, however uncultivated.

## W H Y?

What is termed *why* in English and *naze* in our language, is a very important thing. Nevertheless, the Chinese and Japanese of olden times hardly ever used the word. When told perhaps that such and such was the doctrine of Confucius or the opinion advocated by Mencius, they habitually acquiesced without further enquiry into the rights of the question. Now, therefore, when the theory has arisen that doubt is one of the greatest sources of enlightenment and progress, and when, consequently, Europeans are apt to assert the importance of doubt and its services to the cause of civilisation, and to prove this their assertion by pointing to the Chinese and Japanese as instances of nations forever unprogressive, owing to their neglect to subject all things to the scrutiny of doubt,—when we hear such opinions ventilated, and find ourselves quoted in such a connection, we all must agree that it is by no means a pleasant state of affairs.

It is exactly this thing called doubt that causes the word *why* to become an indispensable one. Take a child, for instance. Probably its grandmother or somebody says to it: “Mind you mustn’t tell stories!” Then let the

---

2. The word *naze* is little used even now, except in anger. The circumlocution *dō iu wake de?* “for what reason?” is generally preferred.

3. *O tagai sama ni*, “mutually,” “for you and me,” the honorific *o* giving a half-polite, half-comical tinge to the expression.



ni, "Naze uso wo itte wa, warui no de gozaimasū ka? to utagai wo ii-dashite goranjiro!—" "Naze" datte!<sup>4</sup> Sonna kotoba wo kaesu mono de wa arimasen.<sup>5</sup> Ningen wa, uso wo itte wa, warui mono ni kimatte orimasū" to atama-kabuse<sup>6</sup> ni ii-tsūkerareru ga tsūrei de arō.

Naruhodo! ningen wa, uso wo itte wa, warui ni kimatte oru ni chigai nai ga,—sono warui rikutsu<sup>7</sup> wo shitte gaten suru no to, tada bon-yari to gaten suru no to de wa onaji gaten suru no de mo, gaten no wake ga taisō chigau de arō to zonjimasū. Naze ni kuni ni wa seifu to iu mono ga aru no ka? Naze ni jimmin wa sozei wo osameru mono ka? Mazu utagai wo okoshite, sono rikutsu wo sensaku shite koso, hajimete jiyū-seido-ron mo okotte kuru to iu mono de,—tada rikutsu nashi ni, "Kuni ni wa seifu ga aru mono<sup>8</sup>, jimmin wa sozei wo osameru mono" to gaten shite ite wa, shidai ni hikutsu ni naru bakari de, kesshite shimpo suru koto wa arimasen.

Naze no hitsuyō na no wa, hitori dōtoku ya seiji nomi ni kagirazu, sono ta, sekai ni arayuru<sup>9</sup> mono-goto ni wa, donna sasai no ten ni itaru made mo, subete hitsuyō na koto de,—yoku seken no hito-bito ga "Gakumon ga taisetsu da, taisetsu da" to iu ga,—tsumari nan no gakumon mo, utagai wo moto

4. Datte is from da to itte, "saying that;" but it has become a sort of interjection.

5. De wa arimasen, lit. "is not," is occasionally thus used in the sense of "must not."

6. Atama-kabuse ni="with a snub." The kindred expression atama kara kogoto wo iu is a common phrase for "unreasonable

following doubt be expressed in reply. "Why is it wrong to tell stories?" and it will generally happen that the enquirer will be snubbed with a "Why?" indeed! None of your pert retorts for me! Every one agrees that it is wrong for people to tell stories."

Yes, indeed! no doubt every one agrees that it is wrong to tell stories; and to acquiesce in this principle with a knowledge of the reasons why story-telling is wrong, or to acquiesce in it unintelligently, is equally to acquiesce. But surely there is a great difference between the two modes of acquiescence. Why is it that there is what is termed a government in the country? Why do the people have to pay taxes? It is only by raising such questions and searching for reasons, that liberal political opinions get started. When people simply go on unreasoningly, accepting as ultimate facts the existence of government and the obligation to pay the taxes, they merely sink deeper and deeper into servility, and never make any progress.

Doubt is indispensable, not in morals and in politics only. It is indispensable in other things also, in every single thing in the world, down to the very smallest. People often say and repeat that learning is important. But after all, in no branch of learning is there any fruitful course to be pursued, unless we make doubt the foundation, and, with a perpetual

---

scolding."

7. *Warui rikutsu* does not mean "a bad reason," but "the reason why it is bad;" conf. p. 60.

8. Supply *da*, "it is (a fact that there is a government, etc.)."

9. *Arayuru* is an exceptional verbal form derived from *aru*, "to be," and meaning "all that there are."

*ni shi, naze naze de motte oku no oku made rikutsu wo sensaku suru to iu koto ni hoka wa nai. Shi-sho Go-kyō<sup>10</sup> ni kaite aru mono-goto ni kesshite machigai wa nai to, tada rikutsu nashi ni gaten shite shimatte ita<sup>11</sup> hi ni wa, yo no naka wa Shi-sho Go-kyō inai no yo no naka de owaru no de, itsu made tatte mo susumu kizukai wa nai ga,—mottomo “Sore dake de, takusan da” to iu ki naraba, suman koto mo arumai keredomo, naze wo mochiite, rikutsu wo sensaku shita<sup>12</sup> hi ni wa, rikutsu kara rikutsu to, shidai ni rikutsu ni hana ga saki, mi ga nari, kwairaku no shurui ga ōku mo ōkiku mo naru to wakari-kitte iru to shite mireba<sup>13</sup>, naze wa mochiite mitai mono de wa nai ka ?*

*Ningen ga hikutsu no kyokūtan ni tassureba, zuibun omoi mo yoran fūzoku nado ga shōjiru mono de,—mugaku no kyokutan, sunawachi mono-goto no rikutsu wo shiran to iu koto no kyokūtan mo, zuibun myō na mono de,—ni-jis-seiki no konnichi de mo, yaban no shakwai ni iri-konde miru to, ki-ō no senzo no koto ya, mirai no shison no koto nado wa, sūkoshi mo omowazu ; tada ichi-dai-kiri ni owaru to iu yō na jinshu ga naka ni wa arimasu. Ina!<sup>14</sup> ki-ō no senzo ya mirai no shison wa, iu made mo nashi. Hanahadashii no*

10. *Shi-sho Go-kyō*, “the Four Books and the Five Canons,” is the name given to the sacred Classics of China, which form the basis of the Chinese polity and of the Confucian morality.

11. Substitute the present tense *iru*, “to be,” for the past *ita* in order to understand this passage. Strange as it may appear, Japanese idiom always employs the past in such contexts ; conf. ¶ 275, p. 176.

*why*, search for reasons in the innermost recesses of the subject. So long as folks simply acquiesce, without reasoning, in the infallibility of every word that stands written in the Chinese Classics, the world will remain a Chinese Classic world, without a chance of progressing, however many centuries may roll by. Of course, too, it may be quite possible for those to get on thus, whose spirit is satisfied with such a state of things. But when people have once come to a clear understanding of how, if they use the word *why* and search for reasons, they will go on from reason to reason, so that the reasons will first bear blossoms and then fruit, and that more numerous and more intense kinds of happiness will be attained to, will not *why* then become a thing which they will like to try their hand at using ?

When human beings reach the *ne plus ultra* of servility, somewhat unexpected manners and customs are the result. Somewhat strange, too, are the results of the *ne plus ultra* of ignorance,—in other words, of a lack of knowledge of the reasons of things. Penetrate into savage societies at this very day, in this twentieth century of ours, and you will find among them races that show an utter disregard both for departed ancestors and for unborn descendants,—races that live for their own generation only. Nay ! what need to talk of departed ancestors and of unborn descendants ? Why ! when you get to the

12. Similar remark to the preceding : substitute the present *suru* for the past *shīta* in order to understand the clause.

13. *To shīte mireba* = *da ni yotte*, "in consequence of which."

14. A Classical word for "nay," used emphatically by contemporary writers in imitation of English idiom.

*ni natte wa, genzai no oya-ko kyōdai no aida-gara ni sūkoshi mo kwankei wo tsūketete, shin-ai suru no, nan no*<sup>15</sup>, *to iu yō na koto mo naku, tada jibun is-shin ga dō ni ka kō ni ka romei wo tsunagu koto ga dekireba, sore de manzoku shīte iru to iu jinshu mo ma*<sup>16</sup> *ni wa arimasū.*

*Shokun! inu wo mi-tamae,—inu wo*<sup>17</sup> *E! Ikaga de gozaru ? Oya-ko-rashiku omowareru wa, chichi wo nomu aida, wazuka bakari no koto de,—chi-banare wo suru to, mohaya tanin,—otto!*<sup>18</sup> *mattaku taken*<sup>19</sup> *ni natte shimau de wa nai ka ? Shikaraba, ima iu tokoro no yaban-jinshu no gotoki wa, iwayuru*<sup>20</sup> *“ Kin-jū wo saru koto tōkarazu ”*<sup>21</sup> *no renjū de arō. Oya-ko kyōdai yori shīte, shidai ni shin-ai wo rinjin ni oyoboshi, ichi-gun ni oyoboshi, is-shū ni oyobosu no ga aikoku-shin no genso da keredomo,—genzai no oya-ko de sae betsu ni shin-ai sen to iu yō de wa, totemo aikoku-shin nado no arō hazu wa nai.*

*Shikashi Nihon-jin nado wa, shi-awase to sore hodo mugaku de mo naku ; shītagatte sōō ni aikokū-shin mo aru n' da ga,—sude ni aikokū-shin ga aru naraba, kōno naze wa iyo-iyo*

15. For *no* thus used enumeratively or to indicate a sort of pause, see ¶ 115, p. 80. *Shin-ai suru no, nan no* is, as literally as possible, “loving or anything-(else-) ing.”

16. *Ma ni wa* = *tama ni wa* “occasionally.” *Ma* originally meant “space,” “room.”

17. The emphatic repetition of the accusative after the verb is rather common, especially in the mouths of the lower classes.

18. *Otto* is an interjection, which we have very freely rendered by “excuse me.”



very lowest races of men, some there are who pay not the slightest heed to the ties of kindred, who show no trace of family affection or of anything of that sort, but who are quite contented if, by hook or by crook, they can, each on his own account, scrape together a livelihood.

Gentlemen! just look at the way dogs live. What is it like, let me ask? Is it not true that the fondness between the parent and her young endures but for a brief season, while the puppies are sucking? Wean them, and at once they become strangers—excuse me, strange curs—to one another. This being so, I take it that such creatures as the savage races just referred to belong to the category described as “not far removed from the birds and beasts.” To begin by parental, filial, and fraternal love, gradually to extend such kindly feelings to neighbours, then to all the people of a district, and next to those of a province is the origin of patriotism. But there can never be any such thing as patriotism in the absence of even the love between living parents and children.

However, we Japanese are fortunately not so ignorant as all that, and accordingly we have a fair share of the patriotic spirit. But having this patriotic spirit, the *why* of which I have spoken becomes all the more indispen-

19. *Tanin* and *taken*, lit. “other-person” (or “stranger”) and “other-dog,” make a sort of pun, which we have endeavoured to render in the English version by “strangers” and “strange curs” (!)

20. An exceptional verbal form meaning “what is called,” and derived from *iu*, “to say,” like *arayuru* from *aru* (see foot-note 9, p. 365).

21. This quotation is in the Written Language, where *tōkarazu* is the “negative conclusive present” of the adjective *tōi*, “far,” and is equivalent to the Colloquial *tōku nai*.

*hitsuyō ni natte kuru shidai de,—Shi-sho Go-kyō wo rikutsu nashi ni gaten shite, Shi-sho Go-kyō inai no yo no naka de owarō to omotte mo, kochira wa kore de manzoku shite mo, Ō-Bei shoshū wa manzoku sezu; shidai ni naze wo mochiite, shin-kwairaku wo shōjiru to sureba<sup>22</sup>, yūshō-reppai shizen no ikioi de, betsu ni Ō-Bei-jin ni Nihon wo horobosō to iu kokorozashi nashi to suru mo, hitori-de ni horobite shimau kara, shiyō ga nai. Nihon bakari, hoka ni kuni wa nai to iu koto naraba, go chūmon-dōri<sup>23</sup> Shi-sho Go-kyō inai no yo no naka de itsu made mo irareru keredomo, hoka ni kuni ga takusan atte wa, sō wa ikazu; mendō-kūsakeredomo, naze wo mochiite, mono-goto no sensaku wo seneba narimasen.*

---

22. *To sureba* = "if it should come to pass that."

23. *Go chūmon-dōri*, lit. "according to (your) august orders," here used half-jokingly in the sense of "if you please." This half-polite

able. Even should we, acquiescing unreasoningly in the dicta of the Chinese Classics, think to live on in a Chinese Classic world, the satisfaction with such a state of things would be for ourselves alone. None of the nations of Europe and America will be satisfied with it. They will go on using the word *why*, they will go on inventing new sources of happiness. This granted, there will be no help for it but that Japan must perish naturally, without the necessity for assuming any special intention on the part of foreign nations to destroy her, but by the mere working of the law of the survival of the fittest. If Japan were the only country in the world, then, gentlemen! you might continue forever to please yourselves by living on in a Chinese Classic world. But this plan will not do when there are so many other countries besides ours. Troublesome though it be, we are bound to use the word *why*, and to search to the root of everything.

---

half-joking use of the honorifics is by no means uncommon, and is used to give many a sly tap under cover of an apparently polite style of address.

¶ 455. "SHINREI-JŌ NO KYŌGŪ."<sup>1</sup>

(YOKOI TOKIO SHI NO SEKKYO NO UCHI.)

*Chikagoro Seiyō ni shinkwa-ron ga sakan ni okotte, kono tenchi bambutsu ga deki, kono yo no naka ga deki-agattaru hō-hō wo toki-akashimasuru. Sono setsu ni yotte mireba, kono sekai ni wa hajime wa shigoku tanjun naru seibutsu shika arimasenanda ga,—sore ga tekitō no kyōgū no hataraki wo uke, ima no fūkuzatsu naru kono uruwashiki sekai wo tsūkuri-dashimashita. Kono tekitō no kyōgū to wa, sūnawachi shizen-tōta jano<sup>2</sup>, shiyū-tōta jano to iu mono ga arimasū. Yūshō-reppai, tekishu-seizon to iu koto ga arimasū. Subete kore-ra seibutsu no hattatsu, shinkwa ni tekitō naru kyōgū to iu koto wo komaka ni setsumeishi-taru mono<sup>4</sup> de arimasū. Ima kono kyōgū no hataraki wa, tada dō-shoku-butsu no nikūtai no ue ni mi narazu, mata watakushi-domo no chishiki no ue ni totte kangaete mo,*

1. Written with the Chinese characters 心靈上の境遇. This sermon was printed in a Christian magazine (now extinct) entitled "Hankyō," or "The Echo." It somewhat approaches the Written Language in its style. Thus we find : in line 2, *agattaru* for *agatta* ; lines 4 and 6, *naru* for *na* ; line 6, *uruwashiki* for *uruwashii* ; line 6 of p. 374, *seshimeta* for *saseta*, etc. ; furthermore the constantly recurring use of the indefinite form at the end of clauses, as *deki* in line 2, correlated with *deki-agattaru* in the next clause. Here are (for the benefit of the student's Japanese teacher) the Chinese characters with which the most difficult words in this sermon are written :—*shinkwa-ron*, 進化論, "the doctrine of evolution ;" *fūkuzatsu*, 複雜, "complicated ;" *shizen-*

## SPIRITUAL ENVIRONMENT.

(EXTRACT FROM A SERMON BY THE  
REV. YOKOI TOKIO.)

---

Of late years wide credence has been given in Western countries to the doctrine of evolution, which explains the method whereby heaven and earth and all that therein is arose,—the way in which the world was finished. According to this theory, the world at first contained none but the simplest types of life, which, thanks to the action of a suitable environment, resulted in the formation of our present complicated and beautiful world. The suitable environment in question includes such things as natural selection and sexual selection, such facts as the struggle for existence and the survival of the fittest. The theory explains in detail the conditions of environment which are favourable to the development and evolution of living beings. Now, this action of the environment is exercised not only on the bodily frames of animals and plants. It is as clearly to be traced in the develop-

---

*tōta*, 自然淘汰, “natural selection;” *shiyū-tōta*, 雌雄淘汰, “sexual selection;” *yūshō-reppai*, 優勝劣敗, “the struggle for existence” (including the idea of the survival of the fittest); *tekishu-seizon*, 適種生存, “the survival of the fittest;” and, close to the end, *jika-dōchaku*, 自家撞着, “self-confutation.”—2. *Jano* is the Kyōto equivalent of the *dano* explained on p. 80.—3. *Mono* in this sentence is equivalent to *koto* in the next. The author was perhaps led to this somewhat exceptional use of *mono* by an instinctive dislike to the repetition of too many *koto* in succession.—4. This *mono* denotes the doctrine of evolution.—5. Short for *dōbatsu shokubutsu*.



*hanahada akiraka ni wakarimasū. Gakūsha to gujin ga dekiru no mo, sono kyōgū ikan ni yotte ōi ni sadamaru koto de, ima koko ni onaji saichi, onaji rikiryō wo motte oru kodomo wo totte, hitori wa goku inaka no shimbun wo miru koto mo nai chihō ni oki; mata hitori wa, kore wo totte<sup>6</sup>, bummei no chūshin to iu Tōkyō ni oki, tsui ni daigaku ni irete shūgaku seshimeta naraba, go-nen ka roku-nen no nochi ni wa, kono fūtari no chishiki-jō hotondo ten-chi no chigai ga dekiru koto de arimasū. (Chūryaku<sup>7</sup>.)*

*Yo no naka no hito ga mōshimasuru ni, watakūshi wa yoi koto wo shitai to iu kangae ga jūbun ari; watakūshi ni wa zen wo nashitai to iu negai ga jūbun ari; watakūshi no okonai wo mite mo, watakūshi wa kakubetsu warui koto wo shite oru to wa omoimasen. Sude ni watakūshi no kokoro ni ryōshin ga atte, watakūshi ni zen wo susume, aku wo imashimemasū kara, sono ryōshin no sashizu wo motte ikeba, betsu ni Seisho wo yomazu, betsu ni inori wo shinakūte mo yoroshii to iu is-shu no kangae ga gozaimasū. Sate kono kangae wa, Nihon nomi ni okonawarete oru chiisai mono ka to iu ni, Seiyō no mottomo bummei naru Doitsu, Igirisu ni oite mo okonowaruru tokoro no mono de aru. Shūkyō wa iranai, sekkyō wo kiku koto wa iranai, Seisho wo yomu koto wa iranai, iada watakūshi no kokoro de warui koto wo shinakereba yoroshii to mōshimasū. Dō de arimashō ka? Koko ni goku chiisai hito-tsubu no shii-no-mi ga dete kite mōsu ni, “Watakūshi wa, watakūshi no uchi ni kano kōdai naru sora ni sobiyuru shii-no-ki to naru no chikara wo motte ori, kore to naru keikaku wo sonaete oru ga yue ni,*

6. Lit. “as for again one, having taken him” (*kore*).—7. This word is

ment of our intelligence. The environment it is, which chiefly determines whether a man shall be learned or ignorant. Take two children of equal intelligence and ability. Set down one of them in some remote spot where there is not even a newspaper to be seen. Take the other, and set him in Tōkyō, the centre of enlightenment; let him finish his studies at the university, and in five or six years there will result, in the intellects of these two youths, a difference almost as great as that which divides heaven from earth.....

People declare themselves to be full of good resolves, full of yearnings after virtue, and incapable, on self-examination, of discovering anything particularly reprehensible in their actions. Their hearts, say they, have a good conscience, which recommends virtue to them and restrains them from vice,—a conscience which, if they follow its dictates, obviates all special need of reading the Bible and engaging in prayer. Nor is such a way of thinking an insignificant exception confined to Japan. It is to be found in the most civilised countries of the West,—in Germany and in England. There, too, men are apt to say that there is no use in religion, no use in hearing sermons preached, no use in reading the Bible, and that nothing is required beyond good intentions. Now, my brethren, how would it strike you, if a tiny acorn were to come and tell you that it contained in itself the capacity for growing into one of those gigantic oaks which rear their heads to the skies, and that, as its design was to become such a one, it had no special need of

---

used, as a row of stars or dots is with us, to show that a passage has been omitted. It signifies literally “abbreviating” (i. e. dispensing with), *ryaku*; “the middle,” *chū*.

*betsu ni taiyō ni terasarenai de mo yoroshii, ame ni awazu to mo yoroshii, tsūchi no naka ni ne wo habikorasenai de mo yoroshii*" to iwaba, mina sama wa kore wo motte ika naru koto to nasaruru ka? Sadamete "Kōman ni mo hodo ga aru. Negau dake de wa, mokūteki wa tasserarenai" to ōseraruru ni chigai nai.

Oyoso hito wa, ika naru hito nite mo, toki to shite zen wo nashitai to iu negai wo okosan mono wa arimasen. Ano Ishikawa Goemon<sup>8</sup> mo, issō no uchi ni wa, kanarazu zen wo nashitai to iu nen wo okoshita koto ga aru ni chigai nai. Shikashi kanji ga okotta kara to ilte,<sup>9</sup> zennin to wa mōsaremasen. Ware-ware mo, toki to shite wa, hijō ni shinkōshin ga okori, Seisho wo yomazu ni oraren koto ga arimasu; shinja no hito to majiwarazu ni oraren to iu koto ga arimasu. Shikashi kanji ga okotta kara to ilte,<sup>9</sup> rippa naru Kami no shinja to wa mōsaremasen. Tada ni kokorozashi dake de wa yaku ni wa talan; kanji dake de wa mokūteki wa tasseraren. Kore wo yōsei shi, kore wo hattatsu seshimuru ni tekito naru kyōgū ga hanahada hitsuyō de arimasu. Shūkyō wa iranai, Seisho wa iranai to iu hito-bito wa, dare ka to iu ni,—sono hito ga mottomo shinkwa-ron wo tonaete, yoki kyōgū ga nakereba dōbutsu mo, shokubutsu mo, ningen mo dekinai to iu hito de, gakkō wo omonji, shomotsu wo omonzuru tokoro no hito de arimasu. Kare-ra wa tada dōtoku-jō, shinkō-jō no koto ni kagiri, zenryō naru kyōgū wa iranai to iimasu. Yo no naka ni jika-dōchaku to iu koto ga ōku arimasu ga,—kore yori hanahadashiki osoroshiki jika-dōchaku wa arumai to omoimasu.

---

8. A notorious highwayman of the latter part of the sixteenth century. He suffered the penalty of his innumerable crimes by being boiled to death in a cauldron of oil. The scene of the execution was

being shone on by the sun, no need of being moistened by the rain, no need of spreading its roots into the soil? What would you think of this? Most assuredly you would say that even conceit has its limits, and that the forming of a wish by no means entails reaching the goal.

There are none among the sons of men who do not occasionally form virtuous resolves. Doubtless Ishikawa Goemon himself formed virtuous resolves some time during the course of his life. But good impulses cannot be said to constitute a virtuous man. We ourselves occasionally experience an extraordinary ardour of belief, an extraordinary craving to read the Bible, an irresistible attraction towards the society of believers. But such good impulses cannot be said to constitute us exemplary Christians. A mere intention is of no use. A mere intention will not make us attain to the goal. It is essential that we should be placed in an environment calculated to foster our good intentions and develop them. Who are the men who say that religion and the Bible are useless? They are those self-same ones, who, holding firmly to the doctrine of evolution, and asserting that neither animals, plants, nor human beings can develop without a favourable environment, lay the greatest stress on schools and on book-learning. It is only in matters of faith and morals that they assert the uselessness of a virtuous environment. Numerous as are the instances which the world affords of self-confutation, surely there never was a more extreme, a more terrible instance of self-confutation than this.

---

the dry bed of the river Kamo at Kyōto.—9. For this idiom see ㊦ 118, p. 83.



¶ 456. FŪKUZAWA Ō NO EIGO BENKYŌ.

(“FŪKU-Ō<sup>1</sup> JIDEN” YORI BASSUI.)

*Watakūshi ga Edo ni kita sono yokunen—sūnawachi Ansei<sup>2</sup> roku-nen—go-koku jōyaku to iu mono ga happu ni natta no de, Yokohama wa masashiku hiraketa bakari no tokoro, soko de watakūshi wa Yokohama ni kembutsu ni itta. Sono toki no Yokohama to iu mono wa, gwaikoku-jin ga chira-hora kite iru dake de, hori-tate-goya mita yō na uchi ga shoho ni choi-choi dekite, gwaikoku-jin ga soko ni sunde, mise two dashite iru. Soko ye itte mita<sup>3</sup> tokoro ga, chotto mo kotoba ga tsūjinai. Kotchi no iu koto mo wakaranakereba, atchi no iu koto mo mochiron wakaranai; mise no kamban mo yomenakereba, bin no hari-gami mo wakaran. Nani two mite mo, watakūshi no shitte iru moji to iu mono wa nai. Eigo da ka, Futsugo da ka, ikkō wakaranai. Kyoryūchi two bura-bura aruku uchi ni, Doitsu-jin de Kiniffuru to iu shōnin no mise ni buchi-atatta. Sono shōnin wa Doitsu-jin de koso are,<sup>4</sup> Rango, Rambun ga wakaru. Kotchi no kotoba wa roku ni wakaranai keredomo, Rambun two kakeba dōka imi ga tsūzuru<sup>5</sup> to iu no de, soko de iro-iro na hanashi two shītari, chotto kaimono two shītari shite, Edo ni kaette kita. Go kurō na hanashi de.<sup>6</sup> Sore mo yashiki ni mongen<sup>7</sup> ga aru no de, mae no ban no jū-ni-ji kara itte,*

1. As if we should write “old [Mr.] F.” Such abbreviations are elegant in the Written Style, see p. 33.—2. The “year name” *Ansei* lasted from 1854 to 1860.—3. *Itte mita*=“went,” “visited.”—4. For *koso* and its “government,” see Vocabulary, *s. v.*—5. Book form for *tsūjiru*.—6. Honorific applied to himself, and sentence incomplete,—both idiomatic.—7. Lit. “gate limit.” Fukuzawa was living in the mansion



## MR. FUKUZAWA'S ENGLISH STUDIES.

(AN EXTRACT FROM "FUKUZAWA'S AUTOBIOGRAPHY.")

---

A year after my arrival in Yedo (from Ōsaka), in the year 1859, the Treaties made with five Western Powers were published ; so Yokohama had only then just been opened. It was then that I went down from Yedo to have a look at the new settlement. Very few foreigners had arrived there at that time. Their dwellings, which were little better than log huts, were dotted about here and there. In these houses they opened shops. On visiting these places I was greatly embarrassed, as I had no means of communication with the foreigners who kept the shops. They did not understand my Japanese, and of course I could not make out what they said. I could neither read the shop signs nor understand the labels on bottles. Among all the letters that met my eye there was not one that was familiar to me. Was it English that was written, or was it French ? I did not know at all. In wandering through the foreign settlement, I came across a shop owned by a German named Kniffler. This man, though a German, understood written and spoken Dutch. He didn't know much Japanese, but he said that if I wrote in Dutch he could manage somehow or other to understand me. So I carried on a good deal of conversation with him in this way ; and, after making a few purchases, went back to Yedo. The whole thing had proved to be a very toilsome affair. In those times leave of absence from the mansion of

---

of his feudal lord, the Daimyō of Nakatsu in Kyūshū, and the outer gate always closed at a certain hour.

*sono ban no jū-ni-ji ni kaetta kara, chōdo it-chūya aruite ita wake da.*

*Yokohama kara kaette, watakushi wa ashi no tsūkare de wa nai; jitsu ni rakūtan shite shimatta. Kore wa!<sup>8</sup> kore wa! dōmo! shikata ga nai. Ima made su-nen no aida shini-mono-gurui ni natte, Oranda no sho wo yomu koto wo benkyō shita. Sono benkyō shita mono ga ima wa nan ni mo naranai. Shōbai-nin no kamban wo mite mo, yomu koto ga dekinai. Sari to wa, makoto ni tsumaran koto wo shita wai<sup>9</sup> to, jitsu ni rakūtan shite shimatta. Keredomo, kesshite rakūtan shite irareru baai de nai. Asūko ni okonawarete iru kotoba, kaite aru moji wa, Eigo ka Futsugo ni sōi nai. Tokoro de, ima sekai ni Eigo ga futsū ni okonawarete iru to iu koto wa kanete shitte iru. Nan de mo, are wa Eigo ni chigai nai. Ima waga kuni wa, jōyaku wo musunde, hirake-kakatte iru. Sasureba, kono go wa Eigo ga hitsuyō ni naru ni chigai nai. Yōgaku-sha to shite, Eigo wo shiranakereba, tote mo nani ni mo tsūzuru koto ga dekinai. Kono go wa, Eigo wo yomu yori hoka ni shikata ga nai to,<sup>10</sup> Yokohama kara kaetta yokujitsu da,<sup>11</sup>—ichi-do wa rakūtan shita ga, dōji ni mata arata ni kokoro-zashi wo hasshite, sore kara irai wa, issai banji Eigo to kakugo wo kimete;—sate sono Eigo wo manabu to iu koto ni*

---

8. Here equiv. to "alas!"—9. See Vocabulary. *Wai* is current colloquially only in Kyōto and the provinces to the west, but may be heard in Tōkyō on the stage. Fukuzawa's speech bewrays his western origin in several places, e.g. *kayōte* for *kayotte*. Conf. p. 163, ¶ 238.—

10. A new paragraph here in the English version, though the original has but a comma, illustrates what has been said in ¶¶ 442-4 about Japanese long sentences.—11. The sentence will be better understood and parsed, if *da* be omitted.

the lord one served was limited to a certain number of hours. I started one night at 12 o'clock and returned at the same hour the following night. So it meant that I had been on the tramp for no less than 24 hours.

But when I got back from Yokohama what I felt most was not the fatigue of the journey but bitter disappointment at the results of my visit. Alas ! alas ! How hard indeed was my lot ! There had I been working myself to death for a series of years in order to be able to understand Dutch books, and now all my study had turned out to be quite useless. It did not enable me to decipher even the shop signs which I had seen. "This being so," said I to myself, "I have indeed done a stupid thing." For a while I was quite despondent. But it was no time for despondency. It appeared to me that the language spoken and written in Yokohama must be either English or French. Now it happened that prior to this I had heard that English was in general use in various countries. So I said to myself:—"The language used in Yokohama is certainly English. This country is now making treaties with Western Powers and is in the process of being opened up. This being the case, henceforth a knowledge of English will certainly become necessary. A Japanese who professes to be versed in Western learning and yet who knows no English, do what he may, will not be able to understand anything at all. There is no other course for me to follow hereafter but to master written English."

It was the day after I got back from Yokohama when for a while I gave way to a fit of despair. But on that very day a new resolve sprang up in my mind,—I determined that thenceforth the study of English should be the one great purpose of my life, and that all things should be made to give

*tsuite, dō shīte ii ka tori-tsūki-ha ga nai. Edo-jū ni, doko de Eigo wo oshiete iru to iu tokoro no arō wake mo nai. Keredomo dan-dan kiite miru to, sono toki ni jōyaku wo musubu to iu ga tame ni, Nagasaki no tsūji no Moriyama Takichirō to iu hito ga Edo ni kite, Bakūfu<sup>12</sup> no go yō<sup>13</sup> wo tsūtomete iru. Sono hito ga Eigo wo shitte iru to iu uwasa wo kiki-dashita kara, soko de Moriyama no uchi ni itte, naraimashō to kō omōte, sono Moriyama to iu hito wa, Koishikawa no Suidō-chō ni jūkyo shīte ita kara, sassoku sono uchi ni itte, Eigo kyōju no koto wo tanomi-iru to, Moriyama no iu ni, "Sakkon go yō ga ōkute, taihen ni isogashii keredomo, sekkaku naraō to iu naraba, oshiete shinzeyō.<sup>14</sup> Tsuite wa, mainichi shukkin-mae asa hayaku koi" to iu koto ni natte, sono toki watakushi wa, Teppōzu ni sumatte ite, Teppōzu kara Koishikawa made yagate ni-ri yo mo arimashō. Mai-asa hayaku okite yuku. Tokoro ga, "Kyō wa mō shukkin-mae da kara, mata myōchō kite kure." Akuru asa hayaku yuku to, "Hitō ga kite ite, ikenai" to iu. Dō shīte mo, oshiete kureru hima ga nai. Sore wa, Moriyama no fū-shinsetsu to iu wake de wa nai. Jōyaku wo musubō to iu toki da kara, naka-naka isogashikute, jissai ni oshieru hima ga ari wa shinai. Sō suru to, "Konna ni maichō kite, nani mo oshieru koto ga dekin de wa, kinodoku da. Ban ni kite kuren ka." "Sore ja, ban ni mairimashō" to itte, kondo wa higure kara de-kakete yuku.*

12. *Bakū-fu* means the "Shōgun's government," the term being derived from the tent (*baku*, better *makū*) from which that military ruler may have originally issued his orders and *fu*, "court." *Kōgi*, used on p. 386, was an alternative name for it.—13. Not "your business, honorific *go* here pointing to the Shōgun's government, just as nowadays it would point to the Emperor.—14. A mongrel form, half Book Language, equiv. to Colloq. *agemashō*.



way to it. But the question was, how was I going to begin? At that time there were no facilities for commencing such a study. There was of course no place anywhere in Yedo where English was taught. But after a while by inquiry I found out that a Nagasaki interpreter called Moriyama Takichirō was in Yedo, in the employ of the Government, in connection with the drawing up of the new treaties, and it was said that he knew English. So I thought I would go to his house and get him to teach me. He was living then in Suidō-chō, Koishikawa. I at once applied to him. This is what he said :—“ At present, having a great deal of official business in hand, I am very busy ; but since you say you are bent on learning English, I am willing to teach you. But you must come early every morning before I go to office.” Thus the affair was arranged. At that time I was living in Teppōzu, which is, I should say more than five miles distant from Koishikawa. Well, I went to Mr. Moriyama's house every morning. But I did not get what I wanted. One morning he said :—“ It is now near the time for my starting for office ; so please come to-morrow morning.” The next morning when I got there earlier, I was again put off. “ Somebody has come to see me this morning,” said Mr. Moriyama ; “ so it is no go.” It was quite evident that he had no time to teach me. His refusal to do so was not because he was unobliging. As the treaties had to be got ready for signing then, of course he was very busy and had no time to give to teaching me English. But after making the above remark, he added :—“ I can't bear to see you coming like this every morning and going away without my being able to teach you anything. Won't you come at night ?” “ I will do so,” was my reply. So after that I started for his house after dark.



*Ano ōrai wa chōdo ima no Kanda-bashi Hitotsu-bashi-soto no Kōtō Shōgyō Gakkō no aru atari de, moto Gojūin-ga-hara to iu ōki na matsu no ki nado ga oi-shigette iru, osoroshii, sabishii tokoro de, oi-hagi de mo desō na tokoro da. Soko wo Koishikawa kara kaeri-michi ni yo no jū-ichi-jī jū-ni-jī goro tōru toki no kowasa to iu mono wa, ima de mo yoku oboete iru. Tokoro ga, kono yo-geiko mo yahari onaji koto de, "Komban wa kyaku ga aru," iya "Kyū ni Gwaikoku-gata (Gwaimushō)<sup>15</sup> kara yobi ni kita kara, dete yukanakereba naran" to iu yō na wake de, tonto shikata ga nai. Oyoso soko ni fūta-tsūki ka mi-tsūki kayōta<sup>16</sup> keredomo, dō ni mo hima ga nai. Tote mo konna koto de wa, nani mo oboeru koto mo dekinai. Kuwōru ni, Moriyama to iu sensei mo, nani mo Eigo wo taisō shitte iru hito de wa nai. Yōyaku sūkoshi hatsuon wo kokoroete iru to iu gurai.<sup>17</sup> Tote mo kore wa shikata ga nai to, yoginaku dannen.*

*Sono mae ni watakushi ga Yokohama ni itta toki ni, Kiniffuru no mise de usui Ran-Ei kwaiwa-sho wo ni-satsu katte kita. Sore wo hitori de yomu to shita tokoro de, jisho ga nai. Ei-Ran taiyaku no jisho ga areba, sensei nashi de jibun hitori de gesuru koto ga dekiru kara, dōka jisho wo hoshii mono da to itta tokoro de, Yokohama ni jisho nado wo uru tokoro wa nai. Nan to mo shikata ga nai. Tokoro ga, sono toki ni Kudan-shita*

---

15. *Gwaimushō* alone is now used.—16. Western Jap. for *kayotta* (Similarly above *omōte* for *omotte*, and further on *negōta* for *negatta*.) Just below, *dō ni mo* is Western for *dō shite mo*.—17. After *gura* supply *deshita*; after *dannen* supply *shita*.

On my way there I had to cross a plain that was then called Gojiin-ga-hara. It was situated beyond Kanda-bashi and Hitotsu-bashi, not far from where the High Commercial School now stands. At that time this plain was thickly wooded with huge pines and other trees, so that at night it was a fearfully lonely, uncanny spot where one feared that a highwayman might come bouncing out on one at any moment. I have a vivid recollection even to-day of the terror which I felt when passing along through the trees at eleven or twelve o'clock at night on my way home. The end of it all was that my nightly visits were as fruitless as my morning ones had been. I was put off with one excuse or another. At one time I was told that Mr. Moriyama had visitors, at another that he had been summoned to the Foreign Office and had to go there at once. The thing was hopeless. I kept up my visits to his house for two or three months, but I saw that, do what he would, he could not find time to teach me. It was plain that I could never learn English by going on in this way. Moreover, I found out that Mr. Moriyama was not at all well acquainted with English; that he had got no further than knowing a little about pronunciation. So I was forced to the conclusion that there was nothing for it but to try some other way.

Now it happened that when in Yokohama I had bought of Mr. Kniffler two little Dutch-English colloquial phrase-books. I intended to study these by myself, but I had no dictionary. I thought that if I only possessed an English-Dutch dictionary, I could interpret English without the aid of a teacher; and so I enquired for a dictionary, but was told that in Yokohama there was no shop where such books were sold. So here I was stumped again. But I did not give up hope. At that time, at the foot of the Kudan Hill there was a Government

*ni Bansho-shirabe-jo*<sup>18</sup> to iu *Bakūfu no Yō-gakkō ga aru*. Soko ni wa iro-iro na *jisho ga aru to iu koto wo kiki dashita kara*, dō ka shīte sono *jisho wo karitai mono da*. *Kariru ni wa nyūmon shinakereba naran*. *Keredomo hanshi ga dashi-nuke ni Kōgi (Bakūfu) no shirabe-jo ni nyūmon shitai to itte mo, yurusu mono de nai*. *Hanshi no nyūmon-negai ni wa, sono Han no rusu-i to iu mono ga gwansho ni oku-in wo shīte, shikaru nochi ni*<sup>19</sup> *nyūmon wo yurusu to iu*. Sore kara *Han no rusu-i no tokoro ni itte, oku-in no koto wo tanomi, watakushi wa kami-shimo wo kite, Bansho-shirabe-jo ni itte, nyūmon wo negōta*. Sono toki ni wa *Mitsukuri Rinshō no ojii-san no Mitsukuri Gempo to iu hito ga shirabe-jo no tōdori de, sassoku nyūmon wo yurushite kurete; nyūmon sureba jisho wo kariru koto ga dekiru*. Sugu ni haishaku wo negōte, *Ei-Ran taiyaku no jisho wo te ni uke-totte, tsūgaku-sei no iru heya ga aru kara, soko de shibaraku mite, sore kara kwaichū no furoshiki wo dashite, sono jisho wo tsutsunde kaerō to suru to*, “Sore wa naran. Koko-de miru naraba, yurushite kurushiku nai ga, uchi ni mochi-kaeru koto wa dekimasen” to sono kakari no mono ga iu. *Korya!*<sup>20</sup> *shikata ga nai*. *Teppōzu kara Kudan-zaka-shita made, mainichi jibiki wo hiki ni yuku to iu koto wa, tote mo ma ni awan hanashi da*. Sore mo yōyaku *nyūmon shīte, tatta ichi-nichi itta-giri de dannen*.

*Sate, dō shitara yokarō ka to kangaeta tokoro de, dan-dan*<sup>21</sup> *Yokohama ni yuku shōnin ga aru*. *Nani ka Ei-Ran taiyaku no*

18. Lit. “place for examining barbarian writings,” a designation showing in what low esteem the Foreign Language School was then held.—19. *Shikaru nochi (ni)*, a Book term, “and then,” “only then.”—20. Half-way between original meaning (“this indeed”) and the exclamation “alas!”—21. *Dan-dan*, properly “gradually,” comes to mean “various,” “occasionally,” and sometimes is nearly meaningless: *dan-dan arigatō gozaimasū*, “thanks for your many favours.”

school for the study of foreign languages called Bansho-shirabe-jo. I heard that there were all sorts of dictionaries in use in the school. So I thought that I would try and get the one I wanted there. But in order to make use of the school books, it was necessary to become a pupil. Now an ordinary samurai in the service of a daimyō could not enter a Government school for the mere asking. (Certain formalities had to be gone through.) A samurai who wished to enter such a school was obliged to get his application endorsed by the officer in charge of his daimyō's mansion during his lord's absence prior to receiving permission to enter the school. I got this done, and then, donning my ceremonial dress, I proceeded to the Bansho-shirabe-jo and made my application. At that time Mitsukuri Gempo, the grandfather of Mitsukuri Rinshō, was in charge of the school. He granted my application at once, so I was able to borrow the dictionary. This I did immediately. Carrying it to the room set apart for the use of day-scholars, I spent some time in examining it. After this, taking out a cloth that I had brought with me (*hi.*, taking a cloth out of my bosom), I wrapped the book up in it and was about to take it home with me, when I was stopped by one of the officers of the school. "That is not allowed," said he. "There is no objection to your looking at the book here, but you can't take it home with you." "This will never do," I exclaimed to myself. "To be trudging all the way from Teppōzu to the foot of the Kudan Hill every day just to look at a dictionary would not pay me at all." So it happened that, after taking all the trouble to enter the school, I spent no more than one day there. I decided never to visit it again.

On trying to hit on a way of procuring a dictionary, after a while, I remembered that a man whom I knew was in the habit of going to Yokohama on business. Him I asked to inquire in Yokohama whether there was an English-Dutch



*jisho wa nai ka to tanonde oita tokoro ga, Horutoppu<sup>22</sup> to iu Ei-Ran taiyaku, hatsuon-tsūki, no jisho ichi-bu ni-satsu mono ga aru. Makoto ni chiisa na jibiki da keredomo, atai go-ryō to iu. Sore kara watakūshi wa Okudaira no han ni tangwan shīte, kai-totte moratte, "Sā! mō kore de yoroshū! Kono jibiki sae areba, mō sensei wa iranai" to ; jiriki kenkyū no nen wo kataku shīte tada sono jibiki to kubippiki<sup>23</sup> de, mainichi, maiyo, hitori-benkyō ; mata aruwa Ei-bun no sho wo Ran-go ni hon-yaku shīte mite, Ei-bun ni nareru koto bakari kokoro-gakete imashita.*

*Soko de jibun no isshin wa sō kimeta tokoro de, kore wa dō shītemo hōyū ga nakute wa naran. Watakūshi ga jibun de fubenri wo kanzuru<sup>24</sup> tōri ni, ima no Ran-gakūsha wa koto-gotoku fuben wo kanjite iru ni chigai nai. Tote mo ima made mananda no wa yaku ni tatanai. Nan de mo hōyū ni sōdan wo shīte miyō to kō omōta ga, kono koto mo naka-naka yasūku nai,—to iu no wa, sono toki no Ran-gakūsha zentai no kangae wa, watakūshi wo hajime to shīte, mina su-nen no aida kokku benkyō shīta Ran-gaku ga yaku ni tatanai kara, maru de kore wo sūtete shimatte, Ei-gaku ni utsurō to sureba, arata ni moto no tōri no kurushimi wo mō ichi-dō shinakereba naran. Makoto ni nasakenai tsurai hanashi de aru. Tatoeba, go-nen mo san-nen mo suiren wo benkyō shīte, yōyaku oyogu koto ga dekiru yō ni natta tokoro de, sono suiren wo yamete, kondo wa ki-nobori wo hajimeyō to iu no to onaji koto de, izen no benkyō ga maru de kū ni naru to,—kō kangaeta mono da kara, ikani mo ketsudan ga muzukashū.*

---

22. The *Kana* spelling of Fukuzawa's text obscures the Dutch original,—perhaps Voltop or Voortop.—23. See Hepburn for the proper meaning ; here, "with might and main."—24. Book form for *kanjiru*, "to feel."



dictionary to be had. This he did and subsequently informed me that there was such a book compiled by Voltop(?) complete in 2 volumes, with the pronunciation of words given. Though it was indeed a very small work, its price was 5 *ryō*. With much entreaty I put my case before Lord Okudaira and got him to buy the book for me, "*There!*" I exclaimed. "Now I am set up. With this dictionary in my possession, I can do without a teacher." So, resolving to rely more and more on my own power of application, day after day and night after night, I studied alone, poring intently over the dictionary or trying my hand at translating from English into Dutch.

Thus did I set my whole mind on the learning of English. But notwithstanding that I had resolved to study in this way, I began to feel a desire to find others bent on the same course. It seemed to me that the inconvenience of which I had been so conscious must certainly have been felt by all my fellow-countrymen who had studied Dutch. For what they had learnt could be of no earthly use to them now. If there were such scholars, I thought I should like to consult with them. But to find men who, like myself, had resolved to give up Dutch and take to the study of English proved to be no easy task. The reason of this was that all the Japanese who up to that time had studied Dutch were of opinion that if they gave up Dutch in favour of English, the many years of hard toil they had devoted to learning it would be lost and that, in order to master English, they would have to spend an equal number of years in arduous application. To expect them to do this seemed to them like expecting a man who has spent some three years or even five years in learning how to swim to give up swimming and take to tree-climbing. The whole thing appeared to them to involve labour thrown away.

*Soko de, gakuyū no Kanda Kōhei ni menkawai shite, dō shite mo Eigo wo yarō ja nai ka to sōdan wo kakeru to, Kanda no iu ni, "Iya mō, boku mo tō kara kangaete ite, jitsu wa sūkoshi kokoromita. Kokoromita ga ikani mo tori-tsūki-ha ga nai. Doko kara tori-tsuite ii ka, jitsu ni wake ga wakaranai. Shikashi nengetsu wo fureba,"<sup>25</sup> nani ka Eisho wo yomu to iu koguchi ga tatsu ni chigai nai ga, ima no tokoro de wa nan to mo shikata ga nai. Mā! kimi-tachi wa genki ga ii kara, yatte kure,—taitei hōgaku ga tsūku to, boku mo kitto yaru kara. Da ga, ima no tokoro de wa nanibun jibun de yarō to omowanai" to iu. Sore kara Banchō no Murata Zōroku (nochi ni Ōmura Masujirō) no tokoro ye itte, sono tōri ni susumeta tokoro ga, kore wa dō shite mo yaran to iu kangae de, Kanda to wa maru de setsu ga chigau. "Mueki na koto wo suru-na! Boku wa sonna mono wa yoman. Irazaru<sup>26</sup> koto da. Nani mo sonna konnan na Eisho wo shinku shite yomu ga mono wa nai ja nai ka? Hitsu-yō na sho wa mina Oranda-jin ga hon-yaku suru kara, sono hon-yaku-sho wo yomeba, sore de takusan ja nai ka?" to iu. "Naruhodo! sore mo issatsu da ga,—keredomo, Oranda-jin ga nani mo ka mo ichi-ichi hon-yaku suru mono ja nai. Boku wa senkoro Yokohama ni itte, akirete shimatta. Kono ambai de wa, tote mo Ran-gaku wa yaku ni tatan. Zehi Eisho*

---

25. Book form for *hereba*, from *heru*, "to pass."—26. Book form for *iranai*.

They found it very hard to resolve on the adoption of such a course. (In order to find out what he thought on the subject,) I paid a visit to Mr. Kanda Kōhei, a fellow-student of mine. "Let us take to the study of English," said I, to draw him out. "No;" he replied; "I have been thinking over this subject a long time, and have even gone so far as to have a try at the study. But the result was that I failed to discover any way of setting to work. It was all so much Greek to me; where to begin I did not know. No doubt if one spent years over the study, one would find some method or other whereby to understand English books, but at present the thing seems hopeless. But, there! young fellows like you are full of energy, so fire away at it. When you have some notion of how the thing can be done, I'll certainly take up the study. But at present really I have no intention of doing so." After that I went to see Murata Zōroku (afterwards called Ōmura Masujirō) and in the same way urged him to take up the study of English. He said he would not do so. But his ideas on the subject were quite different from those entertained by Kanda. This is what he said:—"Don't waste time to no purpose. I don't want to read English books. There is no need for it. What is the use of puzzling one's brains over difficult English works when all the English books one needs to know about are translated into Dutch. Isn't it quite enough to read the translations?" "To be sure!" I answered; "there is something in that. But still the Dutch don't translate everything published in English by any means. When I went to Yokohama a little time ago, I was astounded at my inability to read what I saw there. With things as they are now, a knowledge of Dutch is of no use. Don't you think that it

*wo yomanakute wa naran de wa nai ka ?*" to *susumuredomo*,<sup>27</sup>  
*Murata wa naka-naka dōi sezu. "Iya! yoman. Boku wa*  
*issai yoman. Yaru nara, kimi-tachi wa yaritamae. Boku*  
*wa, hitsuyō ga areba, Ran-jin no hon-yaku shīta no wo yomu*  
*kara kamawan"* to *ibatte iru. Kore wa tote mo shikata ga nai*  
*to iu no de, kondo wa Koishikawa ni iru Harada Keisaku ni*  
*sono hanashi wo suru to, Harada wa goku nesshin de,*  
*"Nan de mo yarō. Dare ga dō iute mo, kamawan. Zehi*  
*yarō"* to *iu kara, "Sō ka ? Sore wa omoshiroi. Sonnara,*  
*fūtari de yarō. Donna koto ga atte mo, yari-togeyō de wa nai*  
*ka ?*" to *iu no de, Harada to wa goku setsu ga ōte*,<sup>28</sup> *iyo-iyo*  
*Ei-sho wo yomu to iu. Toki ni Nagasaki kara kite ita kodomo*  
*ga atte, sono kodomo ga Ei-go wo shilte iru to iu no de, sonna*  
*kodomo wo yonde kite, hatsuon wo narōtari, mata aruiwa*  
*hyōryū-jin de orifushi kaeru mono ga aru.—Nagaku atchi ye*  
*hyōryū shīte ita mono ga, kaikoku ni natte, fune no bin ga aru*  
*mōno da kara, orifushi kaeru mono ga aru kara, sonna hyōryū-*  
*jin ga tsūku to, sono yadoya ni tazunete itte, kiita koto mo aru.*  
*Sono toki ni Eigaku de ichiban muzukashii to iu no wa*  
*hatsuon de, watakūshi-domo wa nani mo sono imi wo manabō*

---

27. Book form for *susumeredomo*.—28. Western for *atte*. Similarly, a little further on, *narōtari* for *narattari*.



is absolutely necessary that we should study English?" But, urge him as I might, he would not give in. "No;" said he, "I won't study English.—I'll have nothing to do with it. If you are for undertaking it, then do so, but as for me, should necessity call for it, I'll read the Dutch translations of English books. So the matter does not concern me at all." Seeing how self-sufficient he was, I concluded that there was nothing to be done with him (so I determined to try elsewhere). I next went to the house of Harada Keisaku, who lived in Koishikawa and sounded him on the subject. He took the thing up very earnestly and said:—"By all means let us do it. No matter what anybody says, most decidedly we'll undertake it." "Is that how you feel? I am delighted," I exclaimed. "In that case we'll study together. And, come what will, let us carry the thing through." So as Harada and I were of one mind about the matter, we decided to read English books together in real earnestness. (To get the pronunciation, we made use of several devices.) There was a child living near us who had come from Nagasaki and who was reported to know English. So we got it to come to us and teach us how to pronounce. In those days occasionally Japanese sailors whose vessels had drifted out to sea and who had been picked up and carried off to America or elsewhere, or had been wrecked on the Pacific coast, after remaining a long time abroad, came back to Yedo. This the running of regular mail ships after the opening of the country enabled them to do. No sooner did we hear of their arrival than we made our way to their stopping-places and put questions to them about the pronunciation of English. For in learning English at that time the most difficult thing of all was to get the pronunciation. Seeing that we did not want to have the



*to iu no de wa nai. Tada sūperuringu*<sup>29</sup> *wo manabu no de aru kara, kodomo de mo yokereba, hyōryū-jin de mo kamawan. Sō iu mono wo sagashi-mawatte wa, manande imashita.*

*Hajime wa, mazu Eibun wo Rambun ni hon-yaku suru koto wo kokoromi, ichi-ji ichi-ji ji wo hiite, sore wo Rambun ni kakinaseba, chanto Rambun ni natte, bunshō no imi wo toru koto ni kurō wa nai. Tada sono Eibun no goin wo tadashiku suru no ni kurushinda ga, kore mo shidai ni itoguchi ga hirakete kureba, sore hodo no nanjū de mo nashi. Tsumaru tokoro wa, saisho watakushi-domo ga Rangaku wo sūtete. Eigaku ni utsurō to suru toki ni, shinjitsu no Rangaku wo sūtete shimai, su-ne<sup>n</sup> benkyō no kekkwa wo munashū*<sup>30</sup> *shīte, shōgai ni-do no kannan shinku to omoishi wa, ō-machigai no hanashi de, jissai mireba, Ran to ii, Ei to iu mo,*<sup>32</sup> *hitoshiku ōbun ni shīte, sono bumpō mo hobo ai-onajikereba,*<sup>33</sup> *Ransho wo yomu chikara wa onozukara Eisho ni mo tekiyō shīte, kesshite mueki de nai. Mizu wo oyogu to, ki ni noboru to, mattaku betsu no yō ni kangaeta no wa, ichi-ji no mayoi de atta to iu koto wo hatsumei shimashita.*

---

29. Jap. corruption of our word "spelling."—30. For *munashiku*; conf. ¶ 182. *Omoishi*, just below, is Book language for *omotta*.—31. The words *no hanashi* are little more than expletive.—32. Lit. "whether one say Dutch, or whether one say English," i.e. both Dutch and English.—33. For expletive prefix *ai* (a Book form), see p. 73.

meaning explained to us, but only to be taught how to spell out the words, children or shipwrecked sailors served our purpose well enough. So we went hither and thither in search of teachers of this kind, from whom we learnt how to pronounce.

In studying books the way we proceeded was first to translate the English into Dutch. This involved our looking up every separate English word in the dictionary. When we had written out the meaning of the original in Dutch, we had no difficulty in understanding anything. But at first we did find it hard to know how to pronounce all the words we came across. But since subsequently we found a means of getting over even that difficulty, our way became easy. The long and short of it is that we were quite wrong in thinking that if we took to the study of English we should thereby render all our knowledge of Dutch useless, that all the toil of years spent in acquiring that language would prove to be fruitless, and that we should have to go through the same painful process a second time. The fact is that both Dutch and English are European languages which have many similarities and whose grammatical rules are in many respects alike. Hence the power of reading and understanding Dutch is by no means useless, as it is capable of being applied to the study of English. We discovered that our notion that the learning of Dutch and the learning of English were as different as swimming and tree-climbing was no more than a temporary delusion under which we had laboured.

# ¶ 457. GIKWAI NO TÖRON.<sup>1</sup>

(KEIHÖ KAISEI AN.)

Gichō (Sugita Tei-ichi Kun).—*Dai ni-shō, dai ku-jō wo gidai to itashimasū.*—*Hanai Takuzō Kun!*

(Hanai Takuzō Kun tōdan.)

Hanai Takuzō Kun.—*Shokun! Dai ku-jō ni gozaimasūru "shikei" to iu ni-ji wo kezuritai to iu shūsei-an de arimasū. Shikei haishi no ron wa, hatashite honkwai ni oite go sai-yō ni naru ya ina ya wa, aruiwa gimon de aru ka mo zonzimasen. Shikashi nagara, watakushi wa sū-jitsu zen no seigwan i-in-kwai ni oite shikei haishi no seigwan ga zenkwai-itchi wo motte kaketsu seraremashtaruru no hōdō ni sesshimashite, kanarazu seigwan i-in-kwai no ketsugi dōri ni konnichi wa mukaeraru-beki mono de aru to shinzuru mono de arimasū. Saiwai ni go sandō wo eru koto ga dekimashita naraba, kono sakujō no hitotsu dake de keihō kaisei no memboku to iu mono wa tatsu mono de aru to watakushi wa shinzuru mono de aru.*

*Shikei haishi to ieba, aruiwa waga kuni no jitsujō ni kangamimashite, nao hayashi to iu setsu wo idaku hito ga aruiwa aru ka mo shiremasen. Hantai suru ronsha wa, tare mo nao hayashi to iu hantai ni hoka naran no de aru. Shikei wo sonchi su-beki kakudan naru riyū no aru-beki hazu wa nai no de arimasū. Watakushi wa go shōchi no gotoku*

---

1. This debate, which took place on the 14th March, 1907, is extracted from the stenographic report in the "*Kwampō*" ("Official Gazette") of the succeeding day. Comparing the style of these representatives of New Japan with the genuinely native and Colloquial speech of "*Naze*" and the "*Botan Dōrō*," the student should notice the constant "Europeanism," which, permeating the whole thought, has naturally affected the language also. It begins on the very first

## ¶ 457. A DEBATE IN THE DIET.

(A BILL FOR THE REVISION OF THE PENAL CODE.)

---

*The President of the House of Representatives (Mr. Sugita Tei-ichi).* The ninth article of the second chapter of the Penal Code will now be discussed—Mr. Hanai Takuzō !

*(Mr. Hanai Takuzō ascends the rostrum.)*

*Mr. Hanai Takuzō.*—Gentlemen ! The Bill before the House has for its object the erasure of the words “capital punishment” in the ninth article. This is the amendment proposed. I am perfectly well aware that it is questionable whether the House will approve of the arguments we bring forward in favour of the abolition of capital punishment. But it is my duty to report to you that some days ago the Petitions’ Committee, when considering this matter before you, without a single dissentient voice, voted in favour of the petition for the abolition of capital punishment, and I take this occasion for expressing my belief that the House ought certainly to welcome the decision which has been reached by the Petitions’ Committee. If we can obtain your consent to the one erasure which I have mentioned, it is my opinion that all will have been done that needs to be done to render our revision of the Penal Code worthy of our position as legislators.

When I speak of abolishing capital punishment, there may be some who will say that, in view of existing conditions in this country, it is still too early to adopt such a course. Those who oppose the abolition of capital punishment, without exception, bring forward this argument ; for the simple reason that it is the only plausible argument they have against abolition. They can urge no special reasons for the retention of this form of punishment. As you yourselves know, I am by no means a highly cultured man, hence

---

page with the phrase *gimon de aru ka mo zanjimasen*, a literal translation of “I am aware that it may be questionable,” goes on to *shinzuru* used like our “I believe,” i.e. “I think,” to *setsu wo idaku*, “to embrace an opinion,” and so on throughout. The traces of the Book Language are similarly too frequent to enumerate.



*makoto ni hi-bummei no ningen de gozaimasuru kara shīte, amari ni bummei de aru to ka, nisshin geppo de aru to iu koto wo mōsu no wa yorokoban no de aru. Shikashi nagara, kuni no taimen wo kazaru tokoro no daihyō to mo mōsubeki keihōten no gotoki wa, yahari bummei no chōryū wo owanakereba naran. Mata, nisshin geppo no keisei no riron to iu mono wo owanakereba naran to shinzuru no de aru. Yōfuku no kara ya, kimono wa nisshin geppo ya bummei nado wa nakute mo yō gozaimasu ga, kokka shin-un no daihyō-butsu to miru-beki hōritsu dake wa sono kiun ni mukawashimetai to watakūshi wa shinzuru no de arimasū.*

*Shikōshīte shikei haishi no ron wa konnichi izure no kuni ni okimashīte mo, giron to shīte, jiyitsu to shīte, nampito mo kore wo hitei suru mono wa gozaimasen. Makoto ni keisei kakūshin no kiun wa jissai no rihei wo kōkyū itashimashīte, ima ya shikei no sonzai wo yurusu-bekarazu to ronketsu wo ataete iru no de arimasū.*

*Shokun! shikei to mōsu mono wa, mōshi-ageru made mo naku, itsu no keibatsu de aru. Hito no seimei wo tatsu no keibatsu de aru. Kokka ga keibatsu-ken wo jikkō suru ni atatte hito no seimei wo tatsu ni arazareba, sono kiso kakuritsu sezu to itashita naraba, amari ni keibatsu no ishin to iu mono ga usuku wa gozaimasen ka? Shūkyō, dōtoku no kankwa wa, nan-ra no kenryoku mo naku, nan-ra no seisai mo gozaimasen keredomo, yoku zaiaku wo mizen ni fusegi, mata yoku zaishū wo senzen kaikwa no michi ni michibiki-eraruru no de aru. Shikaru ni kokka wa, keibatsu no ken-i wo karite, chi wo miru no sanjō*



it is not for me in recommending this measure to try and represent myself as more enlightened and more progressive than others. (I urge this reform on other grounds.) Though some of us may be behind the age, it is my opinion that it is our duty as legislators to see that our Penal Code, which represents to the world the country's status, should follow the tide of modern enlightenment and keep pace with the perpetual new developments in the principles of systems of penal law. Even if we do get behind the world in respect of that ever changing so-called outward mark of civilisation, fashion, it does not matter. Though the cut of our clothes may be out of date and our collars not the right shape, we must keep our laws up to the level of the most forward countries, for these laws are no other than the symbol of national progress.

Now, no one can deny that the abolition of capital punishment is something that has been discussed in every country and that in some countries it has actually been carried out. The tendency of the reform of penal law is towards the conclusion that an examination of the actual advantages and disadvantages attending it undoubtedly shows that capital punishment ought to be abolished.

Gentlemen ! You do not need to be told that the death penalty is a punishment—a punishment that deprives a man of his existence. If a State cannot show in an adequate manner that its right to administer punishment is firmly established without taking away a man's life, surely the authority which it wields is very slender. Religion and morality, without employing any of the authority or the restraints employed by the State are often able to prevent crime or lead prisoners back to the paths of virtue by means of other influences. It seems to me that when it is maintained that in the exercise of its power to punish, the State must resort to the cruelty of

*wo enzuru ni arazareba, hito no kubi wo kiru ni arazareba, seimei wo tatsu ni arazareba, keibatsu no hongî to iu mono wo suikō shi-atawazu to itashimashita naraba, kokka no kenryoku wa shūkyō dōtoku no kankwa-ryoku ni mo oyoban to iu koto wo shōmei suru mono to watakushi wa shinzuru no de aru. Dōdō taru kokka ga yowaki zaishū to tatakatte, sono zaishū wo satsuriku suru ni arazareba, seizon-bōei no ue ni oite konnan de aru to iu naraba, kore tori mo naosazu, kokka wa zaishū wo motte—hanzai-nin wo motte—onore no it-teki-goku to nasu mono de aru. Hannin to kokka to no chikara no dōitsu de aru to iu koto wo jihaku suru mono de aru to iwanakereba naran no de aru. Watakushi wa kaku no gotoki ken-i naki keibatsu aru wo hosshinai. Keibatsu ken-i arite, hajimete kō wo sōsuru no de aru. Ken-i naki keibatsu wo kokka mizukara kore wo mochiuru ni arazareba, keibatsu no mokuteki wo tashi-atawazu to iu ga gotoki, makoto ni keihō no ken-i naki koto wo kokuhaku shi, mizukara shikei naru keibatsu wo sonchi suru riyū wo hitei suru mono de aru.*

*Shikashi nagara, naruhodo! sonchi no ron mo aru. "Shikei ni kayu-beki yoki kei ga nai kara, yamu wo enai no de aru." Kō iu setsu ga gozaimashita naraba, watakushi wa yorokonde kikitai no de aru. Watakushi no shinzuru tokoro ni yoreba, shikei igwai kore ni kawaru-beki yoki keibatsu wa aru no de aru. Hōri, hōritsu ga gen ni kyōkun wo tarete iru no ni omoi-itarimashita naraba, hantai-ronsha no go ron to iu mono wa nan-ra no atai wo mo yūsen koto ni naru de arō to omou*

shedding blood, must insist on cutting off people's heads, must deprive men of their lives, in order to thoroughly vindicate its right to wield authority, this is equivalent to confessing that the power of the State is able to effect less than is effected by religious and moral influences. If it be affirmed that the State, despite all its pretended greatness, in self-defence, is obliged to match itself against poor weak prisoners, is compelled to put them to death, this is nothing else but elevating these prisoners to the rank of a hostile country with which the State without loss of dignity might go to war. It is an implied confession that the power of the State and the power of the criminal are so equal that the destruction of the latter is necessary to the safety of the former. Punishment that has so little to back it as this I would feign see abolished. No punishment can be effective unless it is backed by real power. To say that punishment which in itself has no power must be enforced by the State in order to realize the main object of punishment, is to confess that penal law is without any inherent power of its own to effect anything. This is equivalent to denying that there is any reason for the retention of that form of punishment known as the death penalty.

But, according to some, there are reasons for its retention. It is alleged that there is no suitable form of punishment to take its place and therefore its retention is unavoidable. I should be pleased to hear an objection of this sort brought forward, because I think I can meet it. I am of opinion that there is a form of punishment that may suitably take the place of capital punishment. If we come to consider the lessons taught us by the principles of law, we shall see that the arguments of our opponents against abolition are quite worthless. I will not venture to trouble you with a number

*no de aru. Aete enkaku-jō no koto wa chōchōshiku wa mōshu-agemasen. Shikashi nagara shikei to iu keibatsu wa mattaku kyūseiki no ibutsu de gozaimashite, iwayuru gōmon wo saiyo itashite orimashita keiji-soshō-hō to ryōritsu subeki keihō no kyū-shisō de aru. Furuki shisō de aru. Hari-tsūke de aru to ka, gokumon de aru to ka, aruiwa hi-aburi de aru to ka, aruiwa nokogiri-biki de aru to ka to iu gotoki, makoto ni yaban naru keibatsu no arishi jidai ni oite saiyo sareta tokoro no keimei de arimasu. ("Nō! Nō! Sō de nai," to yobu mono ari.) Saiyo de gozaimasen to iu setsu wa ato de haichō itashimasu. To ni kaku, yaban-koku ni oite yabanjin ni taisuru keibatsu de aru to iu koto wa ron wo matan no de arimasu. Yue ni, hari-tsūke, hi-aburi, nokogiri-biki nado to iu aku-keibatsu no seido ga keibatsu no hongu ni arazu to shite, jogwai seraretaru konnichi ni oite wa, kore to dōji ni doitsu no kekkwa wo shōzu-beki shikei to iu mono mo onajiku sonritsu wo yurusu-beki suji no mono de nai to watakushi wa shinzuru. Watakushi wa shikei wo sonsuru to iu koto wo motte jitsu ni kokka no ichi-dai-chijoku to shite, keibatsu kwannen no kiso wo kuzusu mono to watakushi wa dangen itasu no de arimasu.*

*Shika nomi narazu, kono shikei naru mono ga jijitsu no ue ni oite shimesu tokoro no kekkwa wa ikaga de gozaimashō ka? Tokubetsu yobō to shite, ikubaku no kōken ari ya? Ippan yobō to shite, ikubaku no kōken ari ya? Kore wo tōkei, narabi ni, jijitsu ni chōshimashita naraba, keiji seisaku no ue yori ronkyū*



of tedious historical details. I would only remind you that the punishment known as the death penalty is a relic of antiquity. It belongs to that old system of legal thought which resorted to torture in the conduct of criminal prosecutions. It belongs to a system of thought that is out of date. It is a form of punishment that was adopted in an uncivilised age—in an age when men were condemned to be crucified, to have their heads exposed after death, to be burnt alive, to have their bodies sawn in pieces, and the like. (*A cry* “No, no! that isn’t so.”) To the gentleman who says it is not so I will reply later on. One thing is certain, and that is that capital punishment was a form of punishment which originated in uncivilized countries and was first administered to barbarians. Hence, when to-day we have discarded crucifixion, death by burning and by sawing as belonging to a wicked system of punishment, our retention of capital punishment, which produces the same results as the forms of punishment we have given up, appears to me most unreasonable. I have no hesitation in affirming that the existence of capital punishment to-day is to be regarded as a great disgrace to the State and as calculated to destroy the very basis of the idea of punishment.

But this is not all. We may well ask what fruits this form of punishment has borne when put into practice. How much efficacy has it as a special preventive of crime? How much has it as a general preventive? Were we to appeal to statistics and to facts, or to test the question by inquiring how far it is in accordance with a sound policy in dealing with criminal cases, it would be easy to make it clear that the retention of capital punishment is not at all necessary.



*itashimashite mo, shikei sonchi no hitsuyō naki kotogara wa kiwamete meihaku de aru no de gozaimasū.*

*Shokun! shikei to iu mono wa, shijin no zaiaku wo korasan ga tame, kokka mizukara zaiaku wo okasu mono de aru no de gozarimasū. Hito wo korosu wa mudō na koto de aru. Goku-aku naru hanzai de aru. Koko ni oite kokka wa keihō naru mono wo tsukuri-tatete, shimmin ni oshie wo tarete iru. Sono oshie wo tareshi keihō ga sono hannin wo korasu ni atatte wa, aete mizukara sono hannin to natte—kokka mizukara hannin to natte—kono goku-aku naru hanzai wo okasu no de aru. “Okasu nakare!” to oshietaru mono ga mizukara sore wo okasu to sureba, keibatsu-ken no ishin ga ika ni shite tamotsu koto ga dekimashō ka? Satsujin no kōi wo bassen ga tame ni hōritsu jishin ga satsujin no kōi wo nasu to iu no wa, kore wa shikei ni oite shikari to nasu no de aru. (“Soko wo saikō shinakereba naran. Sore ga machigai no moto da,” to yobu mono ari.)*

*Shokun! keihō wa mizukara shisuru, sūnawachi jisatsu suru to iu koto sae mo, kore wo kinjite iru no de aru. Mizukara ga mizukara wo korosu to iu kotogara wo hōritsu wo motte kinjite oki-nagara, shikōshite kokka mizukara wa tasatsu wo aete suru to iu koto wa, ika ni mo watakushi wa keibatsu-ken no kwannen to shite mujun de aru to shinzuru no de arimasū.*

*Sore kara mata ichi-men yori kangaete mimasureba, shikei naru mono wa keibatsu no kwannen wo fūkushū ni totte iru mono de gozaimasū. Korera no setsu wa moto yori furuku yori tsutawatte iru no de arimasū kara, watakushi wa fuen shinai. Fuen shinai keredomo, kokka wa sūnawachi kokka de aru. Ōyake no kikwan de aru. Is-shijin ni kawatte, is-shijin taru higaisha no kanjō shifun to iu mono wo yawaragu-beki seishitsu no mono de wa nai no de aru. Hōritsu wa is-shijin no dairi-nin to natte, fūkushū kōi wo nasubeki kennō mo hitsuyō mo yūshite oran no de arimasū. Kore mo yahari mae to onaji koto de, kokka ga fūkushū wo kinjite, mizukara wa fūkushū no dairi-nin wo nasu to iu kotogara ni naru no de arimasū. Jitsu ni watakushi wa kono ten ni okimashite, shikei sonchi no shugi to iu mono, risō to iu mono ni oite,*

Gentlemen! Capital punishment amounts to this, that the State, in order to make a private individual suffer for his or her crime, commits a crime itself. It is quite inhuman to put people to death. It is a crime of the deepest dye. Here we have a State framing a Penal Code, with the idea of teaching people what is right, while itself is guilty of crime when it punishes the transgressors of penal law. The State itself becomes the criminal. It is guilty of the most heinous crime. If the State while saying, "Do not commit crime" is itself guilty of committing it, how is it possible for it to maintain that it has a right to exercise authority in punishing crime? In order to punish the act of murder committed by another, the State commits the same act itself—that is just what capital punishment amounts to. (*A cry of* "You must think more about that! That's what has led you astray!")

Gentlemen! Our Penal Law forbids people to die by their own hands, prohibits suicide. But the State, while forbidding people to take their own lives, assumes the right to kill them itself. This I cannot regard as anything but contradictory to the fundamental notion of punitive authority.

Then, to consider another aspect of the question, in the death penalty the notion adopted is that punishment is revenge. This theory, which came down to us from ancient times, I do not propose to discuss minutely. But I will say this much, the notion is contrary to the essential character of the State, which is a public organ, and is not of the nature of an instrument for appeasing the feelings and anger of individuals by acting as their proxy in the execution of vengeance. There is no need and no authority for endowing the law with the function of redressing the wrongs of individuals by executing vengeance in their stead. Here again the State is acting inconsistently. While condemning acts of vengeance in private individuals, it commits these very acts as their substitute. When considering this point I am compelled to affirm that both in principle and

*tomo ni tomo ni mujun no kekkwa wo motarashi-kitatte iru mono to dantei sezaruru wo en no de gozarimasū.*

*Mata, shikei naru mono wa desū<sup>2</sup>, keibatsu no kwannen ni mottomo hitsuyō de aru tokoro no hito wo shite tsūku no nen wo idakashimenai mono de aru. Mata, kaikwa senzen no michi wo saegiru mono de aru. Keibatsu no mokuteki wa tsūku no uchi ni desū, tsūku no uchi ni ayamachi wo aratame, zen ni utsuru no michi wo hiraku ni atte, sonsuru no de arimasū. Shikaru ni ichi-dō shikei no senkoku wo uketaru tokoro no mono ga, iwayuru shi wo kakugo shite tsumi wo okashi taru mono ga aru to itashimashita naraba—kore wo kokuji-han to itashimashita naraba, “teikwaku amaki koto nao ame no gotoshi”<sup>3</sup> to ieru ga gotoki kakugo wo yūsuru mono wa tsūku wo kanzezu, mata mizukara shinjite yoki koto wo nashitari to suru mono nareba, kaikwa senzen no michi mo nai hazu de aru.*

*Hōkwa, issui, satsujin nado no shikei ni gaitō su-beki hanzai ni tsuite mo, chōsa wo itashite mimasureba, izure mo mina fundo de aru to ka, enkon de aru to ka, aruiwa chijō de aru to ka, shitto de aru to ka iu yō na kwankei ni kizasarete okoru-beki hanzai de atte, karera wa kono hanzai wo okasu tōji ni arimashite wa, shinshi jukuryō wo nasu no itoma naku, kono tsumi wo okashita naraba, ika naru kigai ga shakwai ni okori, onore wa ika-naru keibatsu ni shoseraruru mono de aru ka, to iu kotogara nado ni tonjaku wa itasanai no de aru. Fundo no mukau tokoro, enkon no mukau tokoro, shitto chijō no hashiru tokoro, shirazu, shirazu ni tsumi wo okasu no de gozaimasū kara shite, moto yori kare-ra ni mukatte shikei no senkoku wo itashimashita tokoro de, karera wa nan no tsūku mo kanjinai. Mizukara kakugo wo nashite okonaitaru shigoto de gozaimasū kara shite, kore ga fuzen nari, ayamachi*

---

2. *Desū* is here superfluous.—3. *Tei* and *kwaku* are Classical Chinese names for different sorts of cauldrons formerly used to boil criminals alive in.

idea the retention of capital punishment necessarily involves contradiction.

Again, what is involved in the death penalty? It fails to realize the chief object of punishment; which is more important than anything, namely, making criminals suffer for their crimes. It closes for ever the road to repentance and reform. The object of punishment is only realized when the transgressor suffers. It is for the purpose of giving a man an opportunity to repent of his crimes, mend his ways and become virtuous that it exists at all. But capital punishment does not allow this to take place. The man who is condemned to death commits a crime knowing that it will cost him his life, in the case of grave political offences—high treason and the like—the guilty person does not really suffer, as the saying is, “Even death by boiling is as sweet as starch-sugar” to the palate of such a man, since he expected thus to die. Repentance and reform are in his case out of the question.

On examining the evidence elicited in the trials of persons who have been condemned to death for arson, for causing floods or for murder, we find that in every instance the crime had its origin in a fit of anger, or was prompted by hatred, envy or some foolish feeling of this kind. The criminals when they committed these acts had no time for deep reflection. They disregarded altogether the danger to society and the fearful punishment which the crime contemplated must involve. When carried away by anger, hatred, envy or any other foolish feeling, a man commits a crime before he knows what he is about. When condemned to death for his crime he does not think his lot to be a hard one. In committing the act he was prepared to take the consequences. He does not regard the act as wrong on account of the severity of the



*nari, to wa shōjinai. Shitagatte kaikwa senzen no michi wo sazuken to hosshite, kare wa kobande kore wo irenai de arō.*

*Shikashi nagara, moshi kore wo shakwai to rikaku shite, hiru nao kuraki gokuchū ni tsunagi, katei wo hanare, shakwai wo hanare, saishi ari to iedomo mamiyuru wo ezu, shinseki ari to iedomo, mamiyuru wo ezu to iu kyōgū ni oite, nisseki ni tessa no moto kuyaku ni shitagawashimete, kare jishin ga zange suru tokoro no koe wo kikeyo! Issui-zai no ōi naru koto, hōkwa-zai no ōi naru koto, satsujin-zai no ōi naru koto wo hansei shite, naruhodo, enkon no amari, fundo no amari, itchō no ayamachi ni hashitte, kayō na hanzai wa shita mono no, sate, kayō na tsūku no seikwatsu wo shite mireba ika ni mōaku naru mono to iedomo, honzen no zen ni kaeru-beki ichijō no kōmei to iu mono wo nozomazaru mono wa, watakūshi wa arumai to omoimasū. Katei ni wa kaeritai, shakwai ni mo kaeritai, fubo ni mo aitai, saishi ni mo aitai to iu nenjō wa, tsūku no uchi ni shirazu shirazu kare no shinteki kanjō to iu mono wo yawaragete, honzen no zen ni kaeru-beki—hansei no nen wo okosu ni sōi nai no de aru. Shikōshite kore wa shikei igwai no aru keibatsu ni oite tamolaruru no de arimasū.*

*Watakūshi wa shikei wo haishite kore ni kawaru-beki chōki no jiyū-kei wo motte sen to suru mono de arimasū. Kaku sureba, tsūku no uchi ni kaikwa senzen no michi wo hiraku to iu keibatsu no rigi wo keihō no ue ni hyōmei suru ni oite, makoto ni ik-kyo ryō-toku de aru to watakūshi wa shinzuru mono de arimasū.*



sentence passed on him. If it were suggested to him immediately after the commission of the crime that he ought to repent and reform himself and that an opportunity to do this would be afforded to him, he would probably refuse to accept such an offer.

But separate such a man from the community in which he has lived, let him pass his days in close confinement in a dark prison cell, away from his home, cut off from the world, with wife and children that he can never see, with relations with whom he can hold no intercourse, shackled day and night, and condemned to hard labour, and see what a change will come over him and how penitent he will become. He will then acknowledge how heinous are such crimes as causing floods, starting fires and taking life. Let a man but see that he is passing his days in misery solely because in a moment when hatred or anger was too much for him he lost control of himself and committed a serious crime, and no matter how ferocious he may be, it seems to me that the feeling that he can go back to his old self and become virtuous once more will come to him as a welcome ray of light. The desire to go back to his home, and to the world, the desire to see his parents or his wife and children is a feeling that will grow on him in the midst of his sufferings, that will soften his whole heart and awaken within him that penitent state of mind which leads a man back to the forsaken path of virtue. But this is something that can only be secured by means of punishment other than execution.

I am in favour of substituting a lengthy period of confinement for capital punishment. In adopting this policy we should realize two desirable objects: we should open a way for the reform of criminals by chastisement, and we should embody in our new code in a conspicuous manner the fundamental principle of punishment (namely the benefiting of the persons punished).

*Hantai-ronsha wa aruiwa kono ten ni kwanshite adakamo zainin to iu mono wo motte kataki ka, ada ka no gotoku ni kokoroete, kare-ra wa doko made mo bokumetsu seshimu-beki mono de aru. Tsûku no uchi ni kaikwa senzen no kômei wo sazuikeru nado wa yokei na hanashi de aru to iu ron wo seraruru kata ga aru ka zonzimasen keredomo, sore wa hanahada bôron de aru. Keibatsu no kwannen wo maru de bokkyaku shitaru ron de aru to watakushi wa shinzuru no de arimasu.*

*Mata shikei sonchi no ronsha ga shiba-shiba shôdô itashimasuru, watakushi mo bôtô ni oite môshiagemashitaru, sünawachi, ippan yobô narabi ni tokubetsu yobô to shite, jakkan no kôken wo arawasu ya to iu ten ni kwanshimashite wa, akiraka ni rei wo Yôrôppa ni toru wo yôsezu, waga kuni ni oite rippa na jitsurei ga shimesarete iru no de arimasu. Kangoku ni jûji suru hito-bito no dantai ni oite hakkô seraruru tokoro no zasshi wo yonde mimasu to iu to, kore-ra no jirei wa iku-jû, iku-hyaku no ôki wo kasanete iru no de aru.*

*Sünawachi Kyôto no kangoku no hokoku-rashiki itsu no rombun wo "Kangoku Kyôkwai Zasshi" ni oite mimashita. Ichi-nin no rôba ga gozaimashite, shinrui mo nakereba, enja mo nai, oya mo nakereba, kodomo mo nai. Koko ni oite hi wo tsuketa naraba, kanarazu koroshite moraeru ni chigai nai. Tetsudô ôjô mo iya de aru. Mi wo nageru no mo iya de aru. Dôka kôshudai-jô ni oite koroshite moraitai to iu itsu no kangae wo okoshita. Toraerarete saiban ni fûserareta tokoro ga, jôjô no kumu-beki tokoro ga aru to iu no de, muki tokei ni shoserarete, gokuchû ni oite nichichi-gokuri ni utlaeru tokoro no mono wa, nan de aru ka to ieba, gwanrai watakushi wa shinitai ga yue ni tsumi wo okashita no de aru. Kôzai ni*

It may be that the anti-abolitionists in considering this point regard a criminal as an adversary or foe who should be wiped out of existence and think that it is quite superfluous to talk about granting to such a creature the privilege of being able to repent and become virtuous. But this seems to me an outrageously irrational view to adopt, and it can only be held by persons who ignore altogether the fundamental notion of punishment.

Again, to come to a point already mentioned by me, which the advocates of the retention of capital punishment are always emphasizing, the actual amount of efficacy possessed by this form of punishment as a preventive of crime generally and of murders especially, it is plain that it is not necessary to cull examples from European annals on this subject, since we have in our own country all ready to hand striking instances of the working of the existing law. Such instances are recorded by the hundred in the pages of a magazine published by a Society consisting of Prison officials.

In the *Kangoku Kyōkwai Zasshi* we find an article that seems to be a sort of report published by the Kyōto Prison. It gives an account of a certain old woman confined in that gaol. According to her tale, being parentless and childless, having no relations and no ties of any kind, she grew tired of life, and the idea came into her head that if she started a fire she would certainly be executed. To throw herself under a train or to drown herself was repulsive to her. To die on the scaffold was, she thought, far better than this. So she committed arson and was arrested. When she was tried, extenuating circumstances were brought to light, so that she was only condemned to imprisonment for life with hard labour. This displeased her so much that day after day she poured forth her complaint to the goaler thus: "I committed a crime for the sole reason that I wished to

*shōshite moraitai ga tame ni tsumi wo okashita no de aru. Shikaru ni shi ittō wo genzerarete, kono kutsū wo shinuru made sazukerarete, ware no mokuteki wo tassuru koto ga dekinaku natta. Kisha ōjō wo shiyō to omotta no mo yame, mi wo nageyō to omotta no mo yame, kokka no keiten de hi wo tsūkereba korosu to kaite aru kara, koroshite moraō to omotte, hōkwa shite mo, koroshite moraen no wa ikan de aru” to iu kujō wo nobetaru itsu no jijitsu ga kakagerarete aru.*

*Watakushi wa ōku no giron wo itashimasen. Shikei naru mono wa iwayuru tokubetsu yobō to shite dore hodo no kōnō ga aru? Narabi ni ippan yobō to shite dore hodo no kōnō ga aru? Shi wo kakugo shite nasu hannin ni taishite nan-ra no kōyō wo nasu ka to iu koto wa, kono ittan ni oite shiri-eraruru no de arimasu. Tokubetsu yobō, ippan yobō no ron wo suru hito wa shikei nado to iu mono wa keihō no ue ni kaite oite, tada ikaku wo suru dōgu ni mochiuru dake no koto de aru. Kesshite kore wo okonau shui de wa nai keredomo, shikei ga sonzai itashite otta naraba, hito-bito ai-imashimete, kanarazu kono shikei ni gaitō su-beki tsumi wo okasanai de arō. Kimen hito wo odosu no hōhō de, kamban no tame ni kakagete oku no da to iu koto wo gakūsha mo tonaete iru mono ga aru no de arimasu.*

*Shikashi nagara kore wa kimen de aru. Oni no men de aru. Odosu tame ni tsukurareta oni no men de aru to iu koto wo hayaku sude ni hito ga shitta naraba, kimen tsui ni kimen ni arazu, ikkō ikaku no yō wo nasan de wa arimasen ka? Nomi narazu, okonawanai de mo kamban ni sonsuru to iu ga gotoki kotogara wa, keisei hitsubatsu no genri wo mushi suru*



die. In order to get you to hang me, I started a fire. But by lightening the sentence a degree and condemning me to suffer thus to the end of my days, you have made it impossible for me to accomplish my purpose. I gave up the idea of throwing myself under a train or jumping into the water and drowning myself because I expected the authorities to execute me, seeing that according to the Law persons guilty of arson must be so dealt with. Think then how grieved I am to find that the crime I committed was not the means of bringing me the death I so desired!" This is one of the facts given in the magazine referred to above.

I do not purpose enlarging on this point much further. But this one case enables us to answer the question whether capital punishment has the effect of preventing the commission of general crime or of a particular kind of crime, whether it has any influence in the minds of persons who commit offences with their eyes open, resolved to bear the death penalty. According to the explanation of this matter given by those who contend that capital punishment is a preventive of crime, capital punishment need not be actually enforced; it is enough if it be prescribed only in the letter of the Law, so that it can be used as a scare. They say that as long as men know that by committing certain crimes they will render themselves liable to capital punishment, they will certainly refrain from committing them. So the Law puts on the fierce looks of an avenging demon, merely for effect, and this is justified by certain legal experts.

But the Law only *puts on* fiendish looks. Directly it gets to be known that the demoniac looks are only assumed for effect, that the whole thing is a subterfuge, that behind the mask there is no real demon, people will cease to be scared by it. But more than this, to keep laws in the statute book for mere show is to utterly disregard the fundamental principle of the



*no hanahadashiki mono de arimasu. Kei wa okonau-beki ga tame ni sonsuru no de aru. Sonsuru ijō wa kanarazu okonau no de aru. Okonōte shikōshite nochi ika naru kōkwa wo shōzuru ka to ieba, nan-ra no rieki wo mo, hitsuyō wo mo shōji-kitaran to iu kotogara wa, tadaima made mōshi-ageta tōri de aru. (Isobe Shirō Kun “Mada takusan arimasu ka?” to yobu.)*

*Mata kore mo jijitsu no ron de gozaimasu ga, shikei to iu mono wa gohan wo kwaifuku suru ni michi naki keibatsu de arimasu. Osoraku wa, Isobe Kun atari no yosō serarelaru no mo kono ten de arō to omō. Bakuron no go jumbi ni narimashita no mo, kono ten de arō to omou. Kore wa mukashi kara Isobe Kun no sōhai suru Furansu no gakūsha mo sō itte orimasu. Shikei wa kwaifuku suru koto no dekinai akkei de aru. Hito tare ka ayamachi nakaran? Saibankwan mo hito de aru. Sore yue ni moshi ittan ayamatta naraba, dō suru? Yūmei tokoro wo koto ni shite wa, ningenkai no saibansho wa Emma no chō ni made kōshō suru wake ni wa ikan kara shite, kanarazu kono godan to iu kotogara wo osorete, godan to iu kotogara wo ureite, shikei to iu mono wo zenzen haishi shinakereba naran to iu no wa, kore wa goku furui setsu de atte, mottomo mata seiryoku aru setsu na no de aru.*

penal system of law, which in all cases insists on the carrying out of punishment. Penalties exist in order to be put into execution. As long as they are prescribed by the Law they must be carried out. If we come to inquire whether capital punishment when carried out has shown any particular efficacy, we find that it has conferred no benefit on anybody and has failed to furnish a single reason for its existence. This I have already made plain to you. (*Mr. Isobe Shirō calls out* "Have you got much more to say?")

My next argument in favour of the abolition of capital punishment, like the preceding ones, is based on facts. This form of punishment makes it quite impossible to repair the damage done by wrong verdicts. Unless I am mistaken people like Mr. Isobe must have already given some attention to this point. He and other anti-abolitionists no doubt have their arguments all ready for confuting us in respect to this. What I am going to say on this aspect of the question was said long ago by the French scholars whom Mr. Isobe venerates so much. According to them the death penalty is a bad form of punishment because it leaves no room for redress. What man is there that does not make mistakes? Judges are human and therefore liable to err. Supposing that they wrongly condemn a man to death, what can they do to set the thing right? This world and the land of Shades are cut off from each other and there is no means of establishing a connection between our earthly courts and the tribunal set up by the King of Hades. It is because they fear misjudgments, because they mourn over the wrong verdicts which have been given by judges, that for a very long time certain scholars have maintained that capital punishment ought to be totally abolished. This is one of the oldest and strongest arguments that have been advanced in favour of abolition.

*Saibansho ga godan wo shite hito wo koroshite sekinin nashi to iu kotogara wa yuyushiki daiji de arimasu. Kore mo wata-kushi wa ronjite mitai no de gozaimasu keredomo, moshitai wa moshitai no de gozarimasu keredomo, koko ni wa ryaku shite okimashite, waga kuni ni okeru jitsujō ni tsuite hitotsu o hanashu wo shitai to omou.*

*Keiho-an no shinsa ni fuserareru ni atarimashite, seifu wa ware-ware ni itsu no hyō wo shimesareta. Meiji san-jū-san nen yori Meiji san-jū-hachi nen ni itaru, roku-nen kan no hyō de gozaimasu. Kono hyō ni yotte mimasuru to iu to, kono roku-nen kan ni oite shikei no senkoku wo uketaru mono wa hyaku-jū-hachi ken de gozaimasu. Hyaku-jū-hachi ken roku-nen kan ni shikei no senkoku wo uketa mono ga gozaimasu. Shikaru tokoro, kono hyaku-jū-hachi ken no shikei to iu mono ga ika ni godan wo itashite iru ka to iu kotogara wo tsugi no hyō ga shimeshite iru. Hyaku-jū-hachi nin no hikoku-nin wa komo-gomo fufuku de motte jōso wo itashita tokoro ga, dai is-shin ni oite ii-watashita shikei no saiban wa warui no de aru, kore wa muzai ni natte yoroshii no de aru, kore wa kinko ni natte yoroshii no de aru, kore wa menso<sup>4</sup> ni natte ii no de aru, moshikuwa, sono ta no yūki-kei ni shite yoroshii mono de aru” to iu koto de; to ni kaku shikei wo hitei seraretaru ken ga hachi-jū-shichi ken aru. Roku-nen no aida ni hyaku-jū-hachi ken no shikei no ii-watashi wo shite, tadachi ni hachi-jū-shichi ken dake wa godan de aru to iu koto wo hyō ga shimeshite iru no de aru. Wazuka ni san-jū-ik-ken to iu mono ga tashika ni shikei de aru to iu kotogara wo hyō ga shimeshite orimasuru keredomo, kore mo yahari ensei-kwan wo motte Kyōto no obā san no rei wo oimashita naraba, aruiwa gokuchū ni oite mizukara shinuru ga ii to iu kakugo wo shite, kono saiban ni manzoku shita mono ga iku-nin aru ka shiren. Shin ni shikei ni gaitō suru mono wa aruiwa go-ken ka rok-ken ka mo shirenai to omou. Sore*

4. Lit. “letting off prosecuting.” In the present case it is the Public Procurator who is let off. This occurs usually through some legal technicality,—sometimes owing to the fixed time for the production of evidence or the punishment of crime having passed.

To maintain that a Court of Law has no responsibility when it sends a man to his death by mistake would be outrageous. I should like to discuss this point somewhat fully, but I will not do so. I will confine myself to noticing a fact that illustrates clearly the state of affairs in our country to-day.

When the draft of the Penal Code was submitted to us for investigation, the Government furnished us with tables that give an account of the sentences passed between the 33rd year and the 38th year of Meiji (A.D. 1900-1905)—a period of six years. According to this table, during that time 118 persons were sentenced to death. Another table supplies information on the subject of misjudgments. Every one of these 118 persons expressed dissatisfaction with the decisions of the Courts of First Instance and appealed against them. In no less than 87 of these cases the death sentences were annulled and the decisions of the Lower Courts shown to be quite wrong. Some of the prisoners were declared not guilty; the sentences of others were commuted to imprisonment for longer or shorter periods, and in other cases circumstances occurred which freed the Public Procurator from the obligation to carry the prosecution any further or commence a new prosecution. We see then that in the short space of six years in 118 cases no less than 87 persons were wrongly condemned to death. This is made quite clear by the table. Among the 31 remaining cases in which the original sentences were confirmed by the Higher Court, how many criminals were there, we wonder, who, entertaining the same pessimistic notion as the old woman in the Kyōto gaol, were satisfied with their sentences? It is not improbable that there were not more than five or six cases in which the criminals were rightly sentenced to capital punishment (*lit.* which rightly come under the heading



*wa amari sükunai to itashimashita tokoro ga, to ni kaku, koku-min no seimei wo hyaku-jū-hachi nin dake wa shimate yoroshui to iu saiban wo shite, hachi-jū-shichi ken dake wa machigatta to iu koto wo hyō ga shimeshite iru ijō wa, tashika ni shikei to iu mono wa godan kyūsai su-bekarazaru mono de aru kara shite tsutsushimanakereba naranai to iu jitsurei ga shimesarete iru to watakushi wa kangaeru.*

*Hīoshiku keibatsu de gozaimasuru ijō wa, watakushi wa<sup>5</sup> hōritsu no sazuketaru kenri, riei wa moto yori kin-itsu ni shinakereba narumai. Ippan no keiji hannin to iu mono wa tsūku no uchi ni kaikwa senzen no michi wo hiraite yaru to iu hōritsu no moto ni shihai serarete iru. Shikaru ni shikei hannin ni kagitte kono keibatsu kwannen ni jogwai wo suru to iu kotogara wa, kuni no hannin taigū ni oite ni-sha kotonareru mono to rontei sezaru wo emasen. Kotonareri to rontei seraruru yori mo, keibatsu kwannen ni fūtatsu no kotonaru i-shugi aru mono to iu koto wo hyōmei suru mono to rondan shinakereba narumai to watakushi wa omoimasu.*

*Go-shōchi no gotoku, saiban no godan to iu mono wa, hitori shikei bakari de arimasen. Ippan jiyū-kei ni okimashite mo, zaisan-kei ni oite mo tsutsushimanakereba naran. Sore yue ni hōritsu wa godan kyūsai no michi wo sazukete iru. Aruiwa hijō jōkoku,<sup>6</sup> saishin, aruiwa kari-shutsugoku seido to iu mono wo mōkemashite, tashika ni shikei igwai no jiyū-kei to zaisan-kei to ni taishite, godan kyūsai no kwatsuro wo sazukete iru. Shikaru ni ittan shikei ni shoserarete shikkō wo oeta mono wa, nochi ni hijō jōkoku no riyū aru koto wo hakken suru mo, saishin no riyū aru koto wo hakken suru mo, mata, kari-shutsugoku no onten ni yokushi-u-beki jijō wo hakken suru mo, shishitaru mono*

5. This *watakushi wa* has no verb; supply *omou*.—6. A technical term signifying permission to appeal even after the date specified for lodging a notice of appeal has passed.



of capital punishment). Even supposing that my calculation is under the mark, and that there were more cases in which the sentence passed was a suitable one, we can't get over the fact that, according to the statistics given, the Lower Courts decided to hang no less than 87 subjects of the empire unjustly ; and this, it seems to me, should make us extremely cautious in sanctioning a form of punishment which after being carried out admits of no redress.

Regarding all forms of punishment as on a level, in administering them the rights and benefits conferred by law should not be given to one offender and withheld from another. All ordinary criminals are benefited by that provision of law which allows of reformation by means of suffering. When the State makes an exception of persons condemned to death, according to them different treatment, we can only conclude that in administering punishment, instead of acting on one principle, it is acting on two, and these two contradict each other. This appears to me quite plain.

As you know very well, it is not only in cases of capital punishment that wrong verdicts are given. In imposing penalties affecting a man's liberty or his property mistakes have been made that show the need of caution. Therefore it is that the Law provides means for redress in the form of special appeals, new trials and the temporary release of prisoners on bail. In all ordinary instances that involve the loss of personal liberty or property in meting out punishments, the Law has provided easily applicable means for redress in case of misjudgment. But when once the death sentence has been carried out there is no way back. After a man's execution, reasons for a special appeal or for a new trial may be discovered, or circumstances may be brought to light which warrant a prisoner's being favoured with release on bail, but the dead man can't be

*wa fūtatabi sosezu, ikan to mo subekarazaru mono de arimasū. Hītoshīku kore keihō no sazuketaru onten rieki de aru ijō wa mata, hītoshīku sono hannin de aru ijō wa, shikei hannin ni nomi kore wo sazukeyu shīte, sono ta no hannin ni sazakeru, shikei hannin ni usūku, sono ta no hannin ni atsui to iu koto wa, keibatsu ga kempō narabi ni gyōsei-hō no onten ni yotte sazuku-beki rieki to iu mono ni tōsa wo tsūkeru to iu koto ni ai-narimasū. Kore mo rigi ikkwan sezaruru ron to watakūshi wa shinzuru no de arimasū.*

*Daitai no shuchō no ronshi wa tadaima no tōri. Sono ta shikei wo sonchi su-beki riyū to shīte, shikei haishi ni hantai naru ronkyo to iu mono no aru wo hakken itashimasen. Shikaraba nanji no iwayuru shikei ni kawaru-beki ryōkei to wa nan zo ya ? to iu o tazune ni taishīte o kotae su-beki sekinin ga watakūshi ni wa aru no de gozarimasū. Kore wa watakūshi wa shikei ni kayuru ni san-jū-nen no yūki-kei wo motte suru mono de gozarimasū. Naruhodo san-jū-nen to iu nengen wa hito ni yorimashīte wa shikei dōyō ni ai-naru ka mo shirenai. Shikashi nagara, koko ni san-jū-nen to iu nengen wo fushīte oku koto wa, tashika ni tsūku no uchi ni kaikwa, senzen ni michibiku to iu rigi ni kanau no de aru. Mata, hijō-jōkoku, saishin, kari-shutsugoku tō no onten rieki tō ni yokusehime-u-beki yochi wo mo sonshīte iru no de aru. Godan—ayamaritaru saiban—wo kyūsai shi-eraru-beki rieki mo aru no de aru.*

brought to life again, and so nothing can be done to rectify matters. Considering that the Penal Law which confers benefits and favours on criminals condemned to death and on other classes of criminals is one and the same Penal Law, and considering that transgressors of the Law are on an equality, when we find that while from the former class of offenders certain benefits and favours are withheld, they are granted to the latter class, when we find the Law favouring one class of criminals hardly at all and another class a great deal, we come to the conclusion that in the benefits which are conferred, in the administration of Penal Law, in the exercise of the authority given to it by the Constitution and the Executive, there is inequality (unjust discrimination). This, I take it, is sufficient to show that our Penal Code is not permeated by one principle and one law of right.

I have in a general way made the position I hold on this question clear to you. There are no arguments that I know of either in favour of the retention of capital punishment or against its abolition that I have not touched on. But it will no doubt be asked what suitable form of punishment I propose to substitute for the death sentence? I am of course bound to reply to this inquiry. Well, the substitute I propose is 30 years' imprisonment. Some may think that such a term of incarceration would be as bad as execution. But my fixing the limit to 30 years is done on the presumption that the misery of such a long imprisonment would certainly make a new man of the criminal. This period, too, would leave room for participation on the part of accused persons in the favours and benefits granted by the Law, such as special appeals, new trials or release on bail; and Courts of Justice, on their part, would also obtain benefit from the arrangement, as they would be able to rectify their mistaken verdicts.

*Shikōshite kono san-jū-nen to iu ron wa, watakūshi wa yahari genkō keihō—ina! kaisei keihō-an yori ami-tatetaru ron de arimasū. Watakūshi wo shite iwashimemashita naraba, shikei ni kayuru ni san-jū-nen no yūki-kei wo motte suru to iu koto wa kaisei keihō-an ni meibun ga aru to itai kurai de aru. Sore wa jikō<sup>7</sup> no kitei de aru. Shikei ni shoseraretaru mono<sup>8</sup> wa san-jū-nen wo keikwa shitaru toki wa jikō ga kwansei suru to kaite aru. Hito wo koroshite shikei ni shoserarubeki mono ga san-jū-nen no aida nigete, nige-ōseta naraba, kokka wa, ibō no gensoku ni motozuite, sono tsumi wo towanai no de aru. Torae wo nogarete, ato wo kuramashite, san-jū-nen kakurete iru to, shikei hannin to iedomo, ibō wo suisoku serarete kokka ga wasureru naraba, rikaku shitaru kangoku,—sekai wo chijimete kurushiku tsunagarete iru, shaba no ningen to wa kōtsū wo maru de tatte iru no de gozarimasū kara shite, san-jū-nen mo oita naraba, yahari yo no naka ni arawarete mo, kakurete iru mono to onaji yō ni, ibō no gensoku wo ōyōshi, kokka ga wasurete yoroshii de wa gozarimasen ka? Iwanya, jō no ue kara ieba, toraerarete iru mono to toraerarete inai mono to, kutsū no do-ai, kokka keibatsu-ken no oyobitaru kwankei tō no chōwa wo kangaemashita naraba,*

---

7. A technical term signifying "the effect of time on the fate of prisoners."—8. The speaker has in mind a man who escapes after having been condemned to death,—an exceptional, but not impossible, occurrence



It seems to me that an argument in favour of fixing the 30 year period of imprisonment as the limit of punishment can be deduced from (or based on) the Penal Law now in operation, or, rather I should say, the Revised Penal Law. Were I asked to state my opinion on this subject I would go as far as to affirm that the wording and provisions of the Revised Code of Penal Law favour the substitution of the 30 years' imprisonment for capital punishment. I refer to the provision of the Law respecting time efficacy. It is recorded in the Statute book that at the expiration of 30 years a criminal condemned to death shall be considered to have completed the term required for the expiation of his crime. Supposing a man who has committed murder and rendered himself liable to be condemned to death escapes and succeeds in avoiding re-arrest for 30 years, the State acts on a principle of (apparent) forgetfulness and takes no further steps to inquire into his crime. If the crime of the murderer who has escaped and concealed himself during 30 years is passed over by the State on the ground of legal forgetfulness, cannot the State afford to apply the same principle to the man who has been cut off from his fellow-men, whose only world is a narrow cell, who pines in shackles year after year, and who is as far removed from the outside world as though he had been concealing himself in some obscure corner of the earth for 30 years? Surely at the end of this period the State can forget the crime of such a murderer. That it should do so ought to be still plainer to us if we allow our feelings to influence us in this matter; for surely when we consider the two cases, that of the man who has escaped and that of the man who has been shut up in prison, we must see that the latter, by the degree to which he has suffered and the way in which the State's authority to punish crime has been fully vindicated in



*tashika ni san-jū-nen no yūki-kei wo toru to iu kotogara wa rigi ni kanau no de aru. Watakushi wa kore wo motte kayubeki ryōkei to shinzuru no de aru.*

*Shikashi nagara muki-kei nado to iu kei ga sono aida ni wadakamatte iru kara, kore wo motte kaen to shuchō suru mono de nai. Muki-kei wa shikei yori mo akkei nari to shuchō suru mono de arimasu kara, san-jū-nen no yūki-kei wo motte shikei ni kaen koto wo shōdō suru mono de arimasu.*

*Shikei haishi no rigai tokushitsu wa sude ni kenkyū shitsukusarete, amasu tokoro wa arimasen. Shikashi nagara watakushi wa konnichi made shikei sonchi no tekito naru riyū to iu mono wo haichō itashita koto ga gozaimasen. Gwaikoku no hōsei wo mimashite mo, konnichi shikei to iu mono no sonzai serarete iru kuni wa, makoto ni wazuka na mono de gozarimasu. Hotondo sekai no zentai ni watatte, shikei to iu mono wa haishi ni kishite iru to iu kotogara ga tadachi ni dangen ga dekiru no de aru.*

*Ōi naru kuni de, taloeba Eikoku no gotoki, sonchi wa shite aru ga, chikaki ni-jū-nen rai jijitsu-jō kore wo kekkō shinai no de aru. Berugii mata shikari de, Furansu wa saku-nen naikaku kakugi de kore wo haisuru koto ni kettei shi, tabun honnen no gikwai ni wa hōan ga deru darō to kiite iru. Amasu tokoro wa Doitsu de aru ga, Doitsu ni oite wa, shikei haishi-an wa nari-talanakatta keredomo, sono gikwai no keikwa wo mima sureba, ika ni Doitsu zentai no keisei kakushin no kiun ga shikei haishi wo kibō shite iru ka to iu koto no ippan wo shiru ni taru no de gozaimasu. Go shōchi no gotoku,*

his case, is in justice far more entitled to be let off at the end of 30 years than the man who has remained free during this period. It is on the above grounds that I am in favour of substituting this form of punishment for execution.

But the question of life imprisonment is mixed up with the discussion of substitutionary punishment for the death penalty ; so I had better say at once that I do not advocate any such measure. To me it seems that life imprisonment is even worse than capital punishment ; hence I maintain that imprisonment for 30 years is the best substitute for capital punishment.

I think I have gone most exhaustively into everything that has been said for and against the abolition of capital punishment, into every advantage and disadvantage that might attend its discontinuance. I have yet to hear a single adequate reason for retaining it. We find on examining foreign systems of law that the countries where it exists are extremely few. So that it is true to affirm that in almost every country of the world the conclusion to which men have come amounts to abolition.

In big countries like England, for instance, though capital punishment exists, during the past twenty years, as a matter of fact, it has not been carried out. This is the case with Belgium also. In France it was decided at a Cabinet Council held last year that it should be abolished and it is said that it is probable that a bill for its abolition will be submitted to the Chamber of Deputies this year. One country that I have not mentioned is Germany. Well, it is true that the Bill for abolition did not finally pass the Reichstag ; but what happened when this Bill was under discussion in the German Diet abundantly showed how fervent was the desire for its abolition as a part of the revision of the whole of Germany's Penal Code. As is well known to you, when the Penal Code Bill came before the Federal Parliament, notwith-

*keihō sōan ga Rempō Gikwai ni fuseraruru ni atatte, tekketsu saishō Bisumaruku no gekiretsu naru ronsō arishi ni kakawarazu, Gikwai wa sono Ni-dokkwai ni oite hachi-jū-ni ni taisuru hyaku-hachi-jū-shichi no dai-tasū wo molle shikei wo haishi shita no de aru. Shikōshite San-dokkwai ni itatte, "Moshi mo shikei wo Giin ga hitei suru naraba, keihō zembu wo hitei shite mo yoi.....Aruwa Gikwai ni taisuru Seifu no kōdō wa ippen suru ka mo shiren" to iu kyōhaku-teki no dai-enzetsu wo Bisumaruku ga shita kekkwa, hyaku-jū-ku ni taisuru hyaku-ni-jū-shichi, sūnawachi, wazuka ni hachi-hyō no sa wo molle shikei wa sonchi suru koto ni natta to iu keikwa de aru. Ni-dokkwai ni oite, holondo dai-tasū wo molle haishi shite shikōshite San-dokkwai ni itatte, arayuru shudan seiryaku wo molle shite mo, wazuka ni hachi-hyō no shōsū ni suginakatta. Kore ni yori karōjite keihō-chū ni shikei wo sonchi suru koto ni natta no de aru.*

*Kayō no shidai yue, iwayuru konnichi no bummei hōkoku no keihō no ue ni oite, shikei wa hōbun no ue ni sonsuru mono hanahada sūkunaku, tatoi sonsuru mono mo, jijitsu ni kore wo okonau mono naku, tama-tama Doitsu no gotoki kore ari to iedomo, Giin wo tsūkwa shita mono sae mo, sono keikwa ima no gotoku awarena mono de aru to iu koto ni kangamita naraba, kono shikei sae kezutta naraba, muki-kei sae kezutta naraba, sekai dai-ichi no keihō hōten taru-beki hon-an ga, kono fūtatsu wo*

standing the violent opposition of the Chancellor, that "man of blood and iron," Count Bismarck, at its Second Reading, the abolition clause of the Bill commanded 187 votes against 82, and so passed by a big majority. When the Bill came to its Third Reading Count Bismarck in the course of a long opposition speech gave utterance to the following threat:—"If the House refuses to retain capital punishment, it may as well reject the whole of the Revised Penal Code. And in that case it is not unlikely that the attitude of the Government to the House would undergo a radical change" (the House would be dissolved). Yet the after history of the Bill was this, that, despite the Chancellor's long oration, with its threat, the original Bill in which capital punishment was retained only passed the Third Reading by a majority of 8 votes, the ayes numbering 127, and the noes 119. Thus we see that at the Second Reading of the Bill capital punishment was abolished by almost an overwhelming majority and at the Third Reading, as the result of the employment of every conceivable device, the Government only succeeded in defeating the measure by a majority of 8 votes. Thus did capital punishment barely manage to retain its position as part of Germany's Penal Code.

This shows the state of feeling on the subject in civilised countries. In very few of the Statute books of these countries is there to be found a law sanctioning capital punishment. But even in countries where the law is still unexpunged, it is a dead letter and never carried into practice. If there are countries where it has been sanctioned by the National Assembly, it has been done in some such pitiable way as was witnessed in Germany. Taking all this into consideration, it seems to me that all that is required to render our Penal Code the first in the world is the abrogation of capital punishment and imprisonment for life. As long as clauses sanctioning these two forms of



*nokosu tame ni sekkaku no kabe ni o-kizu wo nuru koto ni nari wa sen ka to uryōru no de aru. Jitsu ni kondo dasareta keihō wa, kore wo genkō-hō ni hishite hyaku-dan no masareru tokoro ga aru. Kyū-sōan ni hishite go-jū-dan no masareru tokoro ga aru. Kore ni muki-kei shikei wo haishita naraba, watakushi wa sekai-jū no mohan keihō ni naru to kakushin suru no de aru.*

*Negawaku wa mandō shokun no dōi wo emashite, shikōshite toku ni keihō-gaku ni oite tanen no unchiku aru Isobe Kun no dōi wo emashite, sūnawachi, kono shūsei-an wa manjō itchi wo motte tsūkwa suru koto wo nozomimasū. Makoto ni keibatsu wa seiri kōdō no yōkyū suru tokoro wo kiso to shi, shakwai no chitsujo wo tamochi, hannin no kwaizen wo hōsu to iu koto igwai ni wa nan-ra no mokuteki wo mo yūsanai kara, dō ka shikei haishi to iu hon-in no shūsei-setsu ni dōi wo hyōsaren koto wo kibō itashimasū.*

Morita Tokuji Kun.—*Gichō! Iken ga arimasū.* (“*Hantai ka?*” to yobu mono ari.) *Hantai de mo, sansei de mo yoroshii. Iken ga arimasū.....*

Gichō (Sugita Tei-ichi Kun). *Hantai de mo sansei de mo nai. Nan desū?*

Morita Tokuji Kun.—*Watakushi no iken wo nobetai no desū.*



punishment remain, we cannot but deeply regret that a code on which so much labour has been bestowed should be spoiled disfigurements of this kind (*lit.* should be like a newly finished wall that has been badly disfigured by dirt smeared on it in large patches). The draft of the Penal Code sent to the Diet certainly ranks a hundred grades higher than the Law now in operation, but it is true to say that the revised draft prepared by our Committee is fifty times better than the original draft; and if we can only secure the two erasures I have mentioned (capital punishment and imprisonment for life), it is my confident belief that our Penal Code will be worthy of being considered as a model for the world's imitation.

I earnestly desire that the whole House may signify its approval of this measure, and especially that it will be supported by Mr. Isobe, whose rich stores of learning on the subject of Penal Law are known to us all. I trust that the Amended Bill may pass without one dissentient voice. It is because punishment more than anything else ought to fulfil to the utmost the dictates of righteousness and humanity, because by it the order of society is maintained, because by it the reform of criminals is secured and because apart from it no worthy objects whatever can be realized, that I ask you to express your approval of the recommendation of the Revising Committee respecting the abolition of capital punishment.

*Mr. Morita Tokuji.*—President! I have an opinion to express. (*Somebody calls out:* "Are you an opponent?") Never mind whether I am an opponent or a supporter. I have an opinion to express.

*The President (Mr. Sugita Tei-ichi).* If you are neither for nor against the measure proposed, what is it you want to say?

*Mr. Morita Tokuji.*—I want to express my opinion.

Gichō (Sugita Tei-ichi Kun). *Sore wa tsūkoku ga arimasū.—Isobe Shirō Kun!*

Isobe Shirō Kun tōdan.

Isobe Shirō Kun. *Watakūshi wa shikei haishi ni tsūkimashite wa mattaku Hanai Kun ni hantai de gozaimasū. Sono hantai ni tsūkimashite Hanai Kun yori arakajime, hantaisha wa kō iu giron wo toru de arō, ā iu giron wo nasu de arō to, kochira no iu-beki tokoro wo sōzō sarete, yogen saremashta ga, watakūshi wa sō iu ron wa itasan no de arimasū. (Shōsei okoru.)*

*Watakūshi wa Hanai Kun no go giron to shite, shikei wa ittai koku na kei de aru to iware, gwanrai keihō wa kokka wo daihyō shite iku-beki tokoro no taisetsu na mono de, nani ka shikiri ni shūkyō ni mo makete wa ikan, dōtoku ni mo makete wa ikan to iu rompō de shikei haishi wo go ronji ni narimashita ga, watakūshi no kangae de wa sude ni keihō zempan ga yondokoro naku sonzai suru no de, moshi yūki wo dashite iu naraba, keihō naku shite osamareba, kono kurai kekkō na koto wa naku, jitsu ni ware-ware no mottomo kibō suru tokoro de aru. Hanai Kun no shuchō saruru Yōroppa shokoku de mo, kuni ni keihō aru wa kuni no yowami de happyō shite iru ni chigai nai. Kuni ni keihō naku shite konnichi shakwai no chitsujo wo tamotte ikeru naraba, konna mendō-kusai mono wo koshirae, kangokuhi to shite kuni ga nen-nen roppyaku-man-en zutsu mo tsuiyashi, takūsan no saibankwan wo oku koto mo iranakereba, muyō no bengoshi mo takūsan hitsuyō ga nai no de aru. (Shōsei okoru.<sup>9</sup>) Keredomo, dōshite mo kono keihō wo motte isshu no reigwai-buttsu wo kōsoku shite iku hōhō wo sonae-nakereba, shakwai no chitsujo wo tamoten no de aru. Yue ni*

---

9. The point of the joke is that both Mr. Isobe and Mr. Hanai are themselves barristers.

*The President.* (This would not be in order.) Notice has been given of a speech to be delivered. Mr. Isobe Shirō !

*Mr. Isobe ascends the rostrum.*

*Mr. Isobe Shirō.* On the question of abolishing capital punishment I quite disagree with Mr. Hanai. Respecting my opposition to his views Mr. Hanai has tried to anticipate my arguments. He has allowed his imagination to carry him away and has confidently predicted that opposition speakers will say this and say that, but he has not managed to hit off what I purpose saying. (*Laughter.*)

As I understand Mr. Hanai's argument, he contends that capital punishment is cruel, and that while in its very nature a Penal Code occupies an important place as representing State authority, it is outdone by religion and outdone by morality. This he regrets, and so, to right matters, he would abolish capital punishment. Now, according to my ideas, the existence of Penal Law at all is an absolute necessity. If I were to speak out my mind unreservedly, I should say that nothing could be better than our getting on without any Penal Law at all. This is something that I should immensely like to see effected. The existence of Penal Law even in the European countries of which Mr. Hanai has spoken so approvingly is an unmistakable display of weakness. If countries could maintain order and get along without it, they would never draw up such a troublesome thing as a Penal Code. With no penal law to administer, we should be able to save about six million *yen* a year—the money now spent on prisons—we should not need to employ judges, and the many useless barristers who now exist could well be dispensed with. (*Laughter.*) But the fact is that without providing means for restraining a class of persons who are unlike their fellow-men (given to violence) such as is furnished by Penal Law, public order could not be

*hitori shikei nomi narazu, keihō zentai ga sude ni yondokoro nai hōritsu de, makoto ni kitanai mono de aru to iu koto wo watakūshi wa yotei itashimasū.*

*Sōshite kono shikei wa ittai kore wo sonsuru riyū ga nai to kō mōsaremasū ga, watakūshi wa keihō no gensoku to shite shikei hodo ri ni kanatte iru mono wa nai to iu ron de aru. (Shōsei okoru.) Sūkoshi mo okashiku nai shidai wo setsumei itashimasū. (Shōsei okoru.)*

*Sūnawachi Hanai Kun no iu gotoku, gwanrai keihō wa fūkushū ni okotte iru mono de. Kore wa rikutsu de wa nai, jijitsu de aru. Izure no kuni de mo watakūshi no fūkushū ga ōyake no fūkushū ni henjita no wa keihōka wo matte ronzuru made mo nai tokoro de. Kore ga fūkushū no okonaenai mono ga aru. Yoku giron no deru koto de aru ga, sūnawachi, dokushin no hito ga tanin no tsuma to kan-in shita toki ni wa, kore wa jissai ni fūkushū wa okonawarenai. (Shōsei okoru.) Mata bimbōnin ga dorobō shita toki ni sono kin-in wo hishō shita baai wa, iku-bai no bakkin wo motomete mo, jissai kore wo chōshū suru koto ga dekinai. Sūnawachi fūkushū shugi hodo rippa na kei wa arimasen ga, aite ni yotte fūkushū wo shi-togeru koto ga dekinai kara, sore de shuju zatta no kei to iu mono wo mōkete, kore ni shakwai ga kawatte fūkushū shi-kitatte, sore de, higaisha no ikari wo dan-dan nadamete itta to iu koto ga jijitsu de aru kara, kore ga rikutsu ni ataru ka ataran ka to iu koto wa shuju zatta*



maintained. Therefore not only capital punishment but the whole of Penal Law has become an absolute necessity, disfiguring to society as the whole thing is. That much I am prepared to grant.

But we are told that as far as capital punishment is concerned, the truth is there is no reason for retaining it. It seems to me, however, that as a principle of penal law there is nothing in closer accordance with reason than capital punishment. (*Laughter.*) There is nothing to laugh at in that, as I will show you presently. (*More laughter.*)

It is as Mr. Hanai has said, penal law at the outset had its source in the idea of revenge (righting wrongs). This is not an argument merely, but a fact. It is not necessary to consult an expert in criminal law in order to get to know that penal law originated in the substitution of public vengeance for private vengeance. But there are cases where vengeance can't be carried out. These cases have given rise to a good deal of discussion. Take, for instance, the case of a bachelor who has committed adultery with another man's wife, here vengeance, in the strict sense of the word, is impracticable. (*Laughter.*) When a poor man steals money and spends what he has stolen, you may impose as many fines on him as you please, but you can't get blood out of a stone. Paying people back in their own coin, punishing them in the precise way they have punished others—this no doubt is ideal punishment, but in many cases this form of punishment can't be carried out; and this has given rise to the inventing of all manner of substitutes, and by the application of these the State, acting as proxy for private individuals, has managed to appease by degrees the wrath of aggrieved persons. These are the facts. As to whether the punishments specified are reasonable or unreasonable—this has furnished abundant



*na gakūsha ga dete, shuju na rikutsu wo tsukemasū keredomo, konnichi de mo hito wo koroshita mono ga yo no naka wo heiki de ōrai shite, kore wo shakwai ga shibari mo nani mo sezu ni oita naraba, kanarazu higaisha no chii ni aru tokoro no mono wa watakūshi ni fūkushū wo okonau de arō to omou no de aru. Sore de Nihon no Yamato-damashii ga sūkunaku natta no de mo, nan de mo, arimasen ga, sūnawachi keihō no shobun to iu mono ga iki-todoite ichi-kagaisha ga areba shitagatte kei wo kwaseraruru to iu koto ni naru kara, fūkushū to iu mono ga okonawaremasen keredomo, keihō no tekiyō mattaki wo ezu shite, saiwai ni kei wo manukareru mono ga yo no naka ni takusan habikotte oreba, itsu de mo fūkushū to iu mono ga kao wo dashite kuru no de arimasū. De arimasū kara, Hanai Kun mo mōsareru tōri, fūkushū wa shigoku warui mono de aru. Warui mono de aru kara, kojīn no fūkushū ni kawatte shakwai ga fūkushū suru no de aru kara, sore de, kojīn no kitanai fūkushū wa satte, kokka no heian wo iji shite iku no de aru kara, sore ga sūnawachi watakūshi wa keihō no genri darō to omou. Shuju na koto wo itte, shakwai no hitsuyō to ka, yare meirei to ka, gakūsha ga yatsu mo kokonotsu mo itte iru ga, hitotsu mo kampuku suru mono wa nai. Watakūshi no kampuku suru keibatsu-ken no kiso wa fūkushū yori hoka ni nai. Tokoro ga fūkushū no jijitsu-jō okonawaren mono ga aru kara, shikata ga nai. Shikōshite hito wo koroshita mono ga shi ni alaru to iu koto wa sūkoshi mo okashikunai koto de aru.*

material for academic discussion among scholars of all sorts ; but the common-sense view to take, it seems to me, is this, that if murderers were allowed by society to go about the world in an ordinary way like other people, if no attempt were made to arrest them, the persons who had suffered at their hands would certainly take the law into their own hands and execute vengeance on the offenders. It is not because the old national spirit is dying out, or growing less that there are nowadays no cases of the execution of vengeance by private individuals, but because the administration of penal law has become so effective as to be able to mete out punishment to every offender. Were the application of the law less perfect than it is and were the criminals who escaped its meshes to become plentiful, cases of private vengeance would constantly be popping up among us. This is why the State has to execute vengeance. As Mr. Hanai says, vengeance is undoubtedly a very bad thing, that is, is liable to lead to great abuses. Because of this it is the State does not allow private persons to carry it out. It takes it in hand itself. And as a result of this we get rid of all the ugly features of private vengeance and are able to pass our lives in peace under State protection. This principle of the State's redressing private wrongs constitutes, it appears to me, the basis of penal law. Attempts have been made by scholars to find other sanctions for penal authority. They say it is a necessity of society or that it is one of its decrees, and what not, but none of these arguments commend themselves to me (impress me). I see no other satisfactory basis for the authority which the Law wields but vengeance. The fact that this cannot always be carried out is something we cannot help. But whenever it is possible to carry it out, it should be done, and so to sentence a murderer to death is a natural course to take.

*Sore kara, mō hitotsu wa, shikei ni tsuite wa kutsū wo kanjinai. Kore wa Hanai Kun ga go keiken ga gozaimasū ka shirimasen, keredomo shikei ni shoserarete minakute wa shinu made dō iu kutsū wo kanzuru ka, kono koto ni tsuite wa Hanai Kun to iedomo, go keiken wa arumai to kangaeru. Uketamawaru tokoro ni yoreba, dono kurai hinku no uchi ni kurashite mo, dono kurai omo-ni wo showasarete mo, ichi-mei wo tasūkaritai. Kono ichi-mei wo toraruru to iu koto wa kono ue mo naki kurushii mono de aru to iu kotogara wa, omoi byōnin ni uketamawatte orimasū. Dōmo kore wa hontō de arō to kangaeru.*

*Sore kara mō hitotsu wa keihō wa sūnawachi chōkai shugi de aru. Kō iu go giron de aru. Shikaru ni shikei ni mukatte wa chōkai no michi ga nai. Ika ni mo go mottomo shigoku de gozaimasū. Koroshite shimatta ijō wa, shakwai ni yō no nai ningen de gozaimasū kara, aete chōkai no hitsuyō mo nakereba, mata shikei ni shosuru hito wo chōkai shita tokoro ga, eki mo gozaimasūmai. Sari nagara hatashite keihō no shui wa chōkai bakari de gozaimashō ka? Chōkai shugi to iu koto ni narimasū naraba, osoraku wa kokujihan to ka, aruiwa subete kō iu seiji-teki no zainin ni tsuite wa, holondo chōkai shugi to iu mono wa okonawarete inai. Mata, osorakuwa konnichi shakwai ni hankō suru hito ga atte, rō ni torawarete otta tokoro ga, asu kara bōzu no sekkyō wo kiite, irai wa yasashii hito ni natte, shakwai ni hankō suru koto wa yamemashō to iu yō na koto ga jissai areba kei wa gensoku ni oite chōkai de aru to ka, kanzen de aru to ka iu koto ga arimasū keredomo, kekkwa ni oite sono kō wo sōsuru koto wa dekinai*

Mr. Hanai says that persons condemned to death do not suffer as much as they ought. Has Mr. Hanai any experience to go on in this matter, I wonder? Without being condemned to death and seeing how it feels, one is not in a position to judge how much mental suffering there may be. It seems to me that Mr. Hanai himself (much as he knows) has nothing to guide him here. According to what I have been told, there is nothing that causes people more mental distress than the feeling that they must die. In the midst of the most abject poverty or when bowed down by other heavy burdens, the desire to remain alive is sufficient to sustain the mind, but according to the accounts of persons suffering from fatal diseases, there is no form of suffering more painful than the knowledge that death is near. This, I think, is certainly true.

Then another contention of Mr. Hanai's was that penal law is essentially disciplinary in principle—the object of punishment is the reform of criminals, and he said that in the case of persons condemned to death there is no way of realizing this object. This is undoubtedly true. Those who are condemned to death are persons for whom society has no further use. With them disciplinary punishment is uncalled for; even were they subjected to it, it is unlikely that any good would result. But is punishment merely disciplinary in aim? Penal Law to-day is certainly not administered on this principle, as may be seen by the way it deals with persons guilty of treason or other grave political offences. Were it a fact that persons who have committed offences against society and have been imprisoned on this account have been so changed by listening to Buddhist preaching as to become inoffensive members of society and have consequently ceased to act violently, then it might be affirmed that disciplinary chastisement with a view to reform is the underlying principle of punishment. But we



kara, kono setsu wa shakwai mizukara ga sono jakuten wo jishu shite iru mono to iwanakereba narimasen. Naze nareba, tanki jiyū-kei no gotoki wa, rō ni ireru to warui koto wo osowatte kuru kara, shikkō yūyo wo shita hō ga yokarō to iu koto de, hotondo chōkai-shugi no hantai wo hyō shite iru mono de aru. Gakuri to shite wa nobu-beki de arimasu keredomo, kesshite keihō wa chōkai no is-shudan wo motte mokuteki to shite wa orimasen.

Mō hitotsu go giron to shite demashita no wa gohan ga aru to iu koto ga saishū no ten de, gohan ga atte ayamari ga atta hi ni wa mōshiwake ga nai shidai de aru. Hanai Kun ni watakushi wa uketamawaritai. Moshi ta no kei ni shoserareta ningen ga, tennen no ju wo motte shinda nochi ni, nao sono ningen ga zainin de nakatta to iu koto ga wakaru to, kinodokuna wake de, kei ni shoserareta baai ni oite kono gohan ni tsuite shakwai wa ika naru mōshiwake wo suru koto ga dekimashō?

Hanai Kun wa san-jū-nen kan ni kakaru gohan ga kanarazu arawaruru mono to dantei serareta wake de arimashō ka? Watakushi no kangae ni itashimasureba, tatoi shikei no kei de shinde mo, muki no kei de shinde mo, itsu-ka de mo, tō-ka de mo, konnichi shakwai ga muzai no ningen wo basshita to iu naraba, kore wa shasanakereba naran. Shasuru no michi wa sono ningen no ikite iru toki wa shasuru koto ga dekimashō. Shikashi kono ningen wa tenju de aru kara shirenai. Tenju wo motte oeta mono to shita tokoro ga, sono gohan de atta to iu koto wa shigo ni shasuru no michi nashi to iu koto wa, kei no shikei taru to ina to wo tou no hitsuyō wa nai.

Moshi mata kei wo ayamatte wa ikan to iu okubyō-kaze ni sasowarete, keihō wo tekiyō suru koto ga dekinai to iu oboshi-



see no such results, hence it is true to say that society has found out for itself that no trust can be placed in this argument. For it not infrequently occurs that men grow worse instead of better in prison, from association with persons more wicked than themselves. In such cases the opinion that the law acts as a corrective is shown by facts to be untenable. In theory it would seem as if punishments ought to be delayed, but since disciplinary chastisement is not the sole object of penal law, the carrying out of this theory is undesirable.

The last point to which Mr. Hanai drew attention was the existence of misjudgments. With capital punishment, he said, there is no means of redress in these cases. Now the question I desire to put to Mr. Hanai is this: Is there any means of redress in other cases of undeserved punishment? Supposing that after undergoing punishment and dying a natural death, it is discovered that the victim of the law was wrongly accused and wrongly punished, can anything be done to right matters?

Can Mr. Hanai guarantee to us that the miscarriage of justice is sure to come to light in the course of 30 years! He cannot do so. As I regard the matter, society is always under an obligation to make amends to persons who have been unjustly punished. The death of these persons interferes with that being done. Whether men die on the scaffold, or whether they die while undergoing life imprisonment, whether they die after five days of punishment or after ten, the obligation of society to redress the wrong that has been done to them is the same. When death will come to such persons nobody can tell, and once dead, no amends can be made to them. This applies to all forms of punishment, and not to the death penalty only.

If Mr. Hanai and his fellow-thinkers in a fit of timidity, fear to put the penal law into operation lest mistakes should

*meshi ga atta naraba, hanzai-nin wo jūō mujin ni doko de mo arukashite, keihō wo yamenakereba naranai. "Kore mo gohan de arumai ka? Are mo gohan de wa arumai ka? Kennon na hanashi de aru kara, kei wo tekiyō suru koto wa yoshite, kare no suru koto wo minakereba naran," to iu no de, keihō zempai-ron wo mochi-dasu ga sōtō de, hitori sono ichi-bubun no shikei-haishi wo mochi-dasu to iu koto wa, hanahada sono tō wo ayamatte iru to kangaemasu.*

*Sore kara ima hitotsu wa, Ei-koku aruiwa Furansu, moshiku wa Berugii ni oite wa, shikei wo shikkō sezu ni, tada ikaku-teki ni sonzai shite oku to iwareru no wa, go mottomo de arimashu keredomo, watakushi no uketamawatte iru tokoro de wa, sō iu koto wa nai. Shikei wa moto yori tekiyō suru. Sari-nagara tekiyō su-beki zainin ga dete konai no de aru. Nihon ni okimashite mo, kono shikei wo sonchi seshimete oite, shikei ni shosu-beki zainin ga denakereba, makoto ni kekkō na koto de wa arimasen ka? Shikei ga sonsuru kara tote, muri ni hito no kubi wo kiranakereba naran to iu yō na gakūsha mo nakereba, saiban-kwan mo nai no de aru kara, sūnawachi, go-jū-nen mo, shichi-jū-nen mo, shikei wo sonzai shite oite, jissai tekiyō suru hitsuyō ni sōgū shinai no wa, watakushi no mottomo kibō suru tokoro de aru.*

*Keredomo ikan sen! ichi-ryō-nen irai, shikei wo futatsu mo mitsu mo karada ga aru naraba okonatte yaritai to iu yō na zainin ga, fukō ni shite, dete kimasu kara, kono aida ni tōtei shikei wo haisuru to iu koto ni itarimasen nomi narazu, itsu made mo*

be made, then we had better get rid of the Law altogether and let criminals go about by the hundred wherever they please. It is like saying :—"The application of criminal law is attended with so much risk of repeated misjudgments that it would be better to cease to use it and wait and see how criminals would act." It seems to me that people who hold Mr. Hanai's views should argue in favour of the total abolition of criminal law. Their contending for the discontinuance of capital punishment only is a wrong course for them to pursue.

Let me refer to one point more dwelt on by Mr. Hanai. He said that in England, France, and Belgium capital punishment was not carried out and is only kept in the statute books as a scare to prevent people from committing murder. This sounds plausible, but, according to information that has reached me, it does not represent the true state of affairs. The capital punishment law in these countries exists for use, but of late there have been no criminals of the kind that call for its application. In Japan, too, it would be a happy state of things if the existing law were never put into operation from lack of the right kind of criminals. It does not follow because the law exists that either legal experts or judges will advocate wholesale execution. There is nothing that I should like better than to see the law existing for 60 or 70 years even without there occurring a single occasion for putting it into practice.

But alas! we are far from this state of things, for during the last two or three years, unfortunately criminals have appeared whose wickedness has made one wish that they possessed two or three bodies, so that they might be executed several times over. This then is not the time to be talking about the abolition of capital punishment. I am for retaining it for an indefinite length of time for use in case of necessity. This will not prevent us from trying

*sonshite oite, shakwai ga ta no hōhō ni yotte dan-dan kairyo serarete, shikei wo tekiyō suru no hitsuyō no nakunaru hō ni jūbun kokoro wo katamukerarete, sō shite, shikei ga atte mo naki ga goloku, kono yo no naka ga osamatte ikeba kono kurai kekkō na koto wa arimasen ga, koko ichi-ryō-nen no shakwai no arisama wo miru to, shikei ni shosu-beki zainin no zoku-zoku dete kuru no wo makoto ni ikan ni omou no de aru kara, kono hen no tokoro de, taitei shokun ni oite mo, shikei no sonchi ni sansei atte yoroshikarō.*

*Watakushi wa shikei no kotogara ni tsuite, shōsō-ron wa tonaemasen. Gwanrai rikutsu ni oite yoi to kimatta mono wa konnichi mo yokereba, myōnichi mo yoi, myōnen mo yoi. Yoi to kimatta mono wa hyaku-nen mo, ni-hyaku-nen mo sonchi seshimele yoi to omou. Shikei no gotoki wa, keihō no sonzai suru kagiri, is-shakwai ni oite sono sonchi wo yōsuru itsu no gokkei de aru to shinjimasu kara, kore ni tsuite shōsō-ron wa kesshite tonaemasen.*

*Mata gohan ni tsuite no go giron mo gozaimasu. Kore wa go mottomo shigoku de arimasu ga, sono kawari Nihon ni okimashite wa, sakihodo go in-yō ni narimashita tōkei-hyō de arimasu. Sūnawachi, kore wa Nihon ni oite gohan wo shōzeshimenai shōko de arimasu. Dai is-shin ni oite machigatta koto wo yareba, dai ni-shin ga ari; dai ni-shin ga machigatta koto wo sureba, Dai-Shin-In ni oite sono tekiyō yoroshiki wo eseshimeru to iu no de, jitsu ni shikei ni tsuite wa tekiyō-jō chūi wo kuwaete aru kara kono ten ni tsuite wa hotondo go anshin de arō. Shikashi man-ichi attara, dō suru? Man ga*



all sorts of ways for so improving society that the necessity for resort to this form of punishment will cease to exist. When the country can be governed without capital punishment, its existence in the statute book will no longer be of any consequence, as it will not be put into practice. Nothing more gratifying than this could take place. But I grieve to say that during the last year or two cases calling for the death penalty have been most frequent. In consideration of this you, gentlemen! will not be far wrong in signifying your desire to retain this form of punishment.

I do not care to argue in favour of the retention of capital punishment on the ground that it would be premature to abolish it now. With me it is not a question of abolishing at one time or another time. I hold that it should not be abolished at all. That which can be logically shown to be right will be as right to-morrow or next year as it is to-day—will be as right 100 or 200 years hence as it is now. Capital punishment is a thing of this sort. It is my belief that as long as criminal law exists capital punishment will need to be retained by society as an extreme penalty, and hence the argument against abolition based on prematurity is not one that I can use.

Mr. Hanai said much about misjudgments that was perfectly correct, but there is another way of looking at this subject. The statistics to which Mr. Hanai referred tend to show that as far as Japan is concerned no very bad results can come from misjudgments, as they are subsequently reversed. If the first court makes a mistake, there exists a second court to appeal to, and if this court too should err, means are provided in the Court of Cassation for applying the law in a suitable manner; so that, as far as capital punishment is concerned, there really need not be much anxiety, so great is the care exercised in administering the law. If I am asked to say



*ichi ni aru gohan wo motte keihō zentai wo haisuru wake ni ikan ijō ni wa, shikei wo sonzai shīte okanakereba naran to zanjimasū kara, sumiyaka ni dō ka shikei sonchi no koto ni manjō no go sandō aran koto wo nozomimasū. (Hakushu okoru.)*

Ogawa Gen-ichi Kun. *Gichō! Gichō!*

Gichō (Sugita Tei-ichi Kun). *Nan desū?*

Ogawa Gen-ichi Kun. *Enzetsu desū.*

*("Tōron shūketsu!")* to yobu mono ari. *Sansei! "Sansei!"* no koe okoru.)

Gichō (Sugita Tei-ichi Kun) *Tōron shūketsu no dōgi ni teiki no sansei ga arimasū ka?*

*("Sansei! Sansei!")* no koe okoru.)

(Ogawa Gen-ichi Kun). *"Konna dai-mondai wo sonna ni hayaku katazukeru to iu hō wa nai"* to yobu.)

Gichō (Sugita Tei-ichi Kun). *Tōron shūketsu ni teiki no sansei ga aru to mi-tomemasū. Tōron shūketsu ni go dōi no shokun no kiritsu wo negaimasū.*

(Kiritsu-sha tasū.)

Gichō (Sugita Tei-ichi Kun). *Dai-tasū de arimasū. Tōron wa shūketsu shimashita.—Saiketsu wo itashimasū. Sūnawachi Hanai Kun no shūsei wa, dai ku-jō no "shikei" no ni-ji wo kezuru, kō iu shūsei de arimasū. Sūnawachi, shikei wo haisuru to iu no de arimasū. Kono Hanai Kun no shūsei ni go dōi no shokun no kiritsu wo negaimasū.*

(Kiritsu-sha shōsū.)

Gichō (Sugita Tei-ichi Kun). *Shōsū de arimasū. Hiketsu saremashita. Gen-an ni go igi wa arimasen ka?*

*("Igi nashi")* to yobu mono ari.)

Gichō (Sugita Tei-ichi Kun). *Gen-an ni go igi wa nai to mi-tomemasū. Gen-an no tōri ni kaketsu ni narimashita.*

what is to be done if by any chance a mistake should be made, my reply is that unless we are in favour of abolishing the whole Penal Code for fear of mistakes being made in its application, we had better risk the mistakes and keep capital punishment. Because this is my opinion I ask the whole House to signify its approval of the retention of capital punishment. (*Applause.*)

*Mr. Ogawa Gen-ichi.* President! President!

*The President (Mr. Sugita Tei-ichi).* What is it?

*Mr. Ogawa Gen-ichi.* I want to make a speech. (*Somebody called out "The Closure!" Others, "I second! I second!"*)

*The President (Mr. Sugita Tei-ichi).* Are there the requisite number of supporters for a motion to apply the closure? (*Cries of "I'll support it! I'll support it!"*)

*Mr. Ogawa Gen-ichi.* Surely there is no adequate reason for settling an important question like this in such a hurry.

*The President (Mr. Sugita Tei-ichi).* There seems to be a sufficient number of supporters for moving the application of the closure. Those who are in favour of the closure will please stand up. (*A majority of members stood up.*)

*The President (Mr. Sugita Tei-ichi).* There is a big majority. The debate is closed. I will now proceed to take the decision of the House on Mr. Hanai's Amendment in favour of omitting from the Penal Code the two words "capital punishment." This amendment has for its object the abolition of capital punishment. Those in favour of it will please stand up. (*Those who stood up were in the minority.*)

*The President (Mr. Sugita Tei-ichi).* You are in the minority. The Amendment Bill is lost. Has any one any objection to offer to the passing of the original bill? (*"No objection!" called out.*)

*The President (Mr. Sugita Tei-ichi).* I conclude that you have no objection to the original Bill. It has therefore passed the House. (*The House has decided in favour of that Bill.*)

## ¶ 458.

BOTAN-DŌRŌ.<sup>1</sup>

## DAI IK-KWAI.

*Kwampō<sup>2</sup> san-nen no shi-gwatsu jū-ichi-nichi, mada Tōkyō wo Edo to mōshimashita koro, Yushima Tenjin<sup>3</sup> no yashiro de Shōtoku Taishi<sup>4</sup> no go sairei wo okonaimashite, sono toki taisō sankei no hito ga dete, gunjū itashimashita.*

*Koko ni, Hongō San-chō-me ni Fujimura-ya Shimbei<sup>5</sup> to iu katana-ya ga gozaimashite, sono mise-saki ni wa yoi shiromono ga narabete aru tokoro wo,—tōri-kakarimashita hitori no o samurai wa, toshi no koro ni-jū-ichi-ni gurai de, iro no shiroi, me-moto no kiriritto shita, sūkoshi kanshaku-mochi to miete, bin no ke wo gutto agete yuwase, rippa na o haori ni kekkō na o hakama wo tsūke, setta wo haite, saki ni tachi; ushira kara asagi no happi ni bonten-obi wo shimete, shinchū-zukuri no bokutō wo sashiteru chūgen ga tsūki-sotte, kono Fuji-Shin no mise-saki ye tachi-yorimashite, koshi wo kake, narabete aru katana wo hito-tōri nagamete,—*

---

NOTES.—I. This extract consists of the first two chapters of a story called "*Botan-Dōrō*," slightly edited in order to make them more genuinely Colloquial, and to remove a few unpleasant expressions. The title alludes to an incident in a later portion of the story, which it would take too long to relate here. Placed after the up-to-date pieces just studied, this one may serve to introduce the student to the world of "Old Japan," a world which lives on in the affections of the people, and offers an inexhaustible storehouse to the dramatist, the novelist, and the professional story-teller. Enchō, author of the "*Botan-Dōrō*," was the king of such story-tellers. He died in 1900.

## THE PEONY LANTERN.

## CHAPTER I.

On the 4th May, 1743, in the days when Tōkyō was still called Yedo, the festival of Prince Shōtoku was celebrated at the Shintō temple of Tenjin in Yushima, and the worshippers assembled in great crowds on the occasion.

Now in Third Street, Hongō, there was a sword-shop known as Fujimura-ya Shimbei, the fine articles exposed for sale in which were seen by a samurai who happened to pass by. He appeared to be about one or two-and-twenty years of age, had a fair complexion, a vivacious expression in his eyes, and a cue tightly bound up,—indicative of slight quickness of temper. He wore a splendid coat, a beautiful pair of trowsers, and sandals soled with leather. Behind him, as he strode along in front, there followed a servant in a blue coat and striped sash, with a wooden sword having brass fastenings. The samurai looked in at the shop, sat down, and, glancing round at all the swords that lay there, said :

---

2. *Kwampō* is the *nengō*, or "year-name," which lasted from A.D. 1741 to 1744; conf. p. 116.

3. *Tenjin* is the posthumous name, under which the famous and unfortunate court noble, Sugawara Michizane (died A.D. 903), is worshipped as the god or patron saint of letters.

4. *Shōtoku Taishi*, the great imperial patron of Buddhism in Japan, lived from A.D. 572 to 621.

5. Strictly speaking, *Fujimura-ya* is the name of the shop, and *Shimbei* the personal ("Christian") name of the shopkeeper. But Japanese idiom does not clearly distinguish between a shop and its owner. Conf. ¶ 55, p. 40.



*Samurai*: “*Teishu ya! Soko no kuro-ito da ka, kon-ito da ka shiren ga,—ano kuroi iro no tsūka ni namban-tetsu no tsuba no tsuita katana wa, makoto ni yosasō na shina da ga, chotto o mise.*”

*Teishu*: “*Hei, hei!—Korya! O cha wo sashi-age-na! Kyō wa, Tenjin no go sairei de, taisō hito ga demashita kara, sadameshi ōrai wa hokori de, sazo o komari asobashimashitarō*” *to,—katana no chiri wo harai-nagara, “He! goran asobashimase” to sashi-dasu no wo,—samurai wa te ni totte, mimashite,—*

*Samurai*: “*Tonda yosasō na mono. Sessha no kantei suru tokoro de wa, Bizen-mono<sup>6</sup> no yō ni omowareru ga,—dō da, na?*”

*Teishu*: “*Hei! Yoi o mekiki de irasshaimasuru. Osore-irimashita. Ōse no tōri, watakushi-domo nakama no mono mo, Tenshō Sūkesada<sup>7</sup> de arō to no hyōban de gozaimasu ga,—oshii koto ni wa, nanibun mumei de, zannen de gozaimasū.*”

*Samurai*: “*Go teishu ya! Kore wa dono kurai suru, na?*”

*Teishu*: “*Hei! Arigatō gozaimasū. O kake-ne wa mōshi-agemasen ga,—tadaiima mo mōshi-agemashita tōri, mei sae gozaimasureba, tabun no ne-uchi mo gozaimasu ga,—mumei no tokoro de, kin jū-mai de gozaimasū.*”

---

6. *Bizen* is the name of a province in Central Japan, famous for its swords.



"Mine host! That sword over there with the iron guard to the dark-coloured hilt,—I don't know whether the braid is black or dark blue,—looks like a good one. Just let me have a look at it."

"All right, Sir," said the shopkeeper. (*Then aside to the shop-boy:*) "Here! you offer the gentleman some tea!" (*Then again to the samurai:*) "To-day, owing to the crowds gone out to see the festival, the roads are sure to have been dusty, which must have been a great nuisance to Your Honour." Then, dusting the sword, he said: "Here! pray look at it, Sir!" With these words, he handed it to the samurai, who, taking it up and inspecting it, said:

"It's an awfully good one. So far as I can judge, I should incline to consider it a Bizen."

"Ah!" replied the shopkeeper. "Your Honour is a real connoisseur. I am overpowered with admiration. It is just as you say. The other dealers in the trade believe it to be the handiwork of Sūkesada in the sixteenth century. But unfortunately it bears no maker's name, which is a great pity."

"Mine host! What is the price of it, eh?"

"You are very kind, Sir. I ask no fancy prices; and, as I have just had the honour to tell you, the sword would be an extremely valuable one, if only it had the maker's name engraved on it. But as it is anonymous, the price is ten dollars."

---

7. *Sūkesada* was a famous swordsmith of the Tenshō period, A.D. 1573-1592.

*Samurai* : “ *Nani 𑂔 Fū-ryō to ka 𑂔 Chitto takai yō da ga, shīchi-mai han ni wa makaran ka, ē 𑂔* ”

*Teishu* : “ *Dō itashimashite! Nanibun, sore de wa son ga mairimashite,<sup>8</sup> hei! Naka-naka mochimashite, hei!* ” *to*, — *shūkiri ni samurai to teishu to katana no nedan no kake-hiki wo itashite orimasu to, ushiro no hō de tōri-gakari no yopparai ga kano samurai no chūgen wo toraete,—*

*Yopparai* : “ *Yai! Nani wo shiyāgaru 𑂔* ” *to ii-nagara, hyoro-hyoro to yorokete, patatto shiri-mochi wo tsūki, yō-yaku oki-agatte, hitai de nirami, iki-nari genkotsu wo furui, chō-chō to buchimashita ga,—*

*Chūgen wa*, “ *Sake no toga da* ” *to kannin shite, sakarawazu ni daichi ni te wo tsūki, atama wo sagete, shūkiri ni wabite mo, yopparai wa mimi ni mo kakezu, nao mo chūgen wo nagutte imasu tokoro wo,—samurai wa, fūto mimasu to, kerai no Tōsuke da kara, odorokimashite, yopparai ni mukatte eshaku wo shite,—*

*Samurai* : “ *Nani wo kerai-me ga buchōhō wo itashimashita ka zonjimasen ga, tōnin ni nari-kawatte, watakushi ga o wabi wo mōshi-agemasu. Dōzo go kamben wo.* ”

*Yopparai* : “ *Nani! Koitsu wa, sono-hō no kerai da to 𑂔 Keshikaran burei na yatsu. Bushi no tomo wo suru nara, shujin no soba ni chiisaku natte iru ga tōzen. Sore ni, nan da 𑂔 Tensui-oke<sup>9</sup> kara san-jaku mo ōrai ye de-shabatte,*

---

8. This sentence is incomplete; the next also, the worthy tradesman being too much excited to speak grammatically. *Mochimashite* is polite for *motte*, the postposition.

"What? you say ten dollars? That's rather too dear. But I suppose you'll go down to seven and a half,—won't you?"

"Oh! really," said the shopkeeper; "why! I should lose at that rate. Indeed, indeed I can't."

So, while the samurai and the sword-dealer went on bargaining about the price of the sword, a drunkard, who happened to pass by at the back, caught hold of the samurai's servant, and, calling out "Hey! what are you up to?" staggered, and came down plump in a sitting posture. Then, managing to get up again, he glared at the fellow sideways, shook his fist at him without more ado, and began to pommel him. The servant, laying the fault on the liquor, took the beating patiently, and, without offering any resistance, put his hands on the ground, and apologised over and over again with downcast head. But the drunkard would not so much as give ear to his apologies, and only thrashed him the more. The samurai suddenly happened to look round; and, as the fellow being thrashed was his own retainer Tōsūke, he was taken aback, and made excuse to the drunkard, saying:

"I know not of what rude act that man of mine may have been guilty towards Your Honour; but I myself beg to apologise to you for him. Pray be so kind as to pardon him."

"What?" said the drunkard, "you say that this creature is your servant, this outrageously rude fellow? If he goes out as a gentleman's retainer, it would be but proper for him to keep himself in the background near his master. But no! what does he do? He sprawls out into the road

---

9. Rain-tubs or water-buckets stand in certain places along the streets in Tōkyō, as a provision against fire.

*tsūkō no samatage wo shīte, sessha wo tsūki-ataraseta kara, yamu wo ezu chōchaku itashita.*"

*Samurai* : "Nani mo wakimaen mono de gozaimasū kara, hitoe ni go kamben wo. Temae nari-kawatte o wabi wo mōshi-agemasū."

*Yopparai* : "Ima kono tokoro de temae ga yoroketa tokoro wo tonto tsūki-atatta kara, inu de mo oru ka to omoeba, kono gerō-me ga ite, jibeta ye hizu wo tsūkasete, mi-nasaru tōri, kore! kono yō ni irui wo doro-darake ni itashita. Burei na yatsu da kara, chōchaku shita ga,—dō shita? Sessha no zombun ni itasū kara, koko ye o dashi nasai."

*Samurai* : "Kono tōri, nani mo wake no wakaran mono, inu dōyō no mono de gozaimasū kara, dōzo go kamben kudasaimashī."

*Yopparai* : "Korya omoshiroi! Hajimete uketamawatta! *Samurai* ga inu no tomo wo meshi-tsurete aruku to iu hō wa arumai. Inu dōyō no mono nara, temae mōshi-ukete kaeri, machin de mo kuwashite yarō. Dō wabite mo, ryōken wa narimasen. Kore! kerai no buchōhō wo shujin ga wabiru nara, daichi ye ryō-te wo tsūki, 'fū-jū osore-itta' to, kōbe wo tsūchi ni tataki-tsūkete, wabi wo suru no ga atarimae. Nan da? Kata-te ni katana no koi-guchi wo kitte i-nagara, wabi wo suru nado to wa, samurai no hō de arumai. Nan da? Temae wa sessha wo kiru ki ka?"<sup>10</sup>

---

10. Observe the extreme rudeness of the style of address,—the insulting pronoun *temae*, "thou," and the absence of all honorifics. The commonest courtesy would require *ki desū ka* for *ki ka*. The sober samurai answers politely, the verb *makaru* three lines lower down being peculiarly courteous.



a good three feet beyond the water-barrel, and prevents people from passing, and so made me stumble up against him. That's why I couldn't help giving him a thrashing."

"He is a thoughtless fellow," replied the samurai, "whom I earnestly entreat Your Honour to pardon. I beg to apologise for him to you myself."

"Just now," continued the drunkard, "as something came bang up against me when I staggered, I thought that perhaps there was a dog there. But no! it was this ruffian, and he made my knee hit the ground. Here, just look! he has made my clothes all muddy like this. I gave him a thrashing, because he was an insolent fellow. What do you think of that? I'm going to do what I want with him; so be good enough to hand him over to me."

"You see, Sir," replied the samurai, "that he is too stupid to know what he is doing. He is no better than a dog. So do pray be kind enough to pardon him."

"Well! that's good!" retorted the drunkard. "I never heard of that sort of thing before. Is it etiquette for a samurai to go out walking with a dog for a retainer? If he is no better than a dog, I'll take charge of him and poison him with strychnine. You may apologise as you like, I won't take your apologies. Gracious goodness! If a master wanted to apologise for his servant's insolence, the natural thing for him to do would be to put both hands on the ground, and to express his regret over and over again, apologising and striking the earth with his head. But what do *you* do? While you are apologising, you are busy with one hand loosening your sword for use,—pretty manners indeed for a samurai! What do you mean? Is it your intention to kill me, you low knave?"



*Samurai* : “*Iya! kore wa, temae ga kono katana-ya de kai-torō to zanjimashite, tadaima kanagu wo mite imashita tokoro ye, kono sawagi ni tori-aezu makari-demashita no de....*”

*Yopparai* : “<sup>11</sup>*Ei! sore wa, kau to mo kawari to mo, anata no go katte da*<sup>12</sup>” *to nonoshiru no wo,—samurai wa shikiri ni sono suikyō wo nadamete iru to,—*

*Ōrai no hito-bito wa*, “*Sorya! kenka da! abunai zo!*” —“*Nani? kenka da to, ē?*”—“*Sō sa! aite wa samurai da.*”—“*Sore wa kennon da!*” *to iu to,—mata hitori ga* : “*Nan de gesū, ne?*”—“*Sayō sa! katana wo kau to ka, kawari to ka no machigai dasō desū. Ano yopparatte iru samurai ga hajime ni katana ni ne wo tsuketa ga, takakute kawarenai de iru tokoro ye,—kotchi no wakai samurai ga mata sono katana ni ne wo tsuketa tokoro kara, yopparai wa okori-dashite, ‘Ore ga kaō to shita mono wo, ore ni busata de ne wo tsuketa’ to ka, nan to ka no machigai-rashii*” *to ieba,—mata hitori* : “*Nani sa! sō ja arimasen yo! Are wa inu no machigai da, ne! ‘Ore no uchi no inu ni machi wo kuwaseta kara, sono kawari no inu wo watase. Mata machi wo kuwasete korosō’ to ka iu no desu ga,—inu no machigai wa, mukashi kara yoku*

---

II. Observe the incorporation into one gigantic sentence of this paragraph, of all the various dialogues of the bystanders, and on from here to the end of the second paragraph on p. 458; conf. also ¶¶ 442-4.

"By no means," replied the samurai. "It is only that I had thought of purchasing this sword of the dealer here, and was just inspecting the metal-work, when all of a sudden I got in for this row, and . . . . ."

"Oh!" laughed the drunkard, "whether you buy the sword or don't buy the sword, that's your affair;"—whereupon, as the samurai continued to endeavour to appease his drunken frenzy, the passers-by put in their word, saying:

"Look out! there's a quarrel! take care!"

"What? you say there's a quarrel?"

"Yes; the parties to it are samurai."

"That's a bad look out."

Then, as another asked what it was, somebody replied:

"Well, you see, it appears it's a misunderstanding about the purchase of a sword. That drunken samurai there first priced the sword, and was just refusing to buy it on account of its being too dear, when the younger samurai here came up and also priced it. This angered the drunkard, who found fault with him for pricing, without reference to him, an article which he himself had been intending to buy. That's more or less what the misunderstanding sprang from."

But another broke in, saying, "Oh dear no! that's not it at all. The misunderstanding is about a dog. One of the two said to the other: 'As you killed my dog with strychnine, you must give me yours in return, and let me poison it with strychnine too. Disputes about dogs have always been common; for you know how, in Shirai<sup>13</sup>

---

12. Here the drunkard uses honorifics, but ironically.

13. The touching story of Shirai Gompachi and of his lady-love, Komurasaki, is to be found in Mitford's "Tales of Old Japan," Vol. I., p. 35 *et seq.*

arimasū yo! Shirai Gompachi nado mo, yahari inu no kenkwa kara anna sōdō ni natta no desū kara, nē!" to iu to,—mata soba ni iru hito ga: "Nani sa! sonna wake ja nai. Ano fūtarī wa oji oi no aida-gara de, ano makka ni yopparatte iru no wa oji san de, wakai kirei na hito ga oi dasō da. Oi ga oji ni kozukai-zeni wo kurenai to iu tokoro kara no kenkwa da" to ieba,—mata soba ni iru hito wa: "Nani! are wa kinchakū-kiri da," nado to,—ōrai no hito-bito wa iro-iro no hyōban wo shīte iru uchi ni, hitori no otoko ga mōshimasū ni wa: "Ano yopparai wa, Maruyama Hommyōji naka-yashiki<sup>14</sup> ni sumu hito de, moto wa Koide Sama no go kerai de attā ga,—mimochi ga warukūte, shu-shoku ni fūkeri, ori-ori wa suppa-nuki nado shīte hito wo odokashi, rambō wo hataraitē shichū wo ōgyō shi, aru toki wa ryōri-ya ye agari-komi, jūbun sake, sakana de hara wo fūkurashita ageku ni, 'Kanjō wa, Hommyōji naka-yashiki ye tori ni koi!' to, ōhei ni kui-taoshi, nomi-taoshite aruku Kurokawa Kōzō to iu waru-zamurai desū kara, toshi no wakai hō wa mi-komarete, tsumari sake de mo kawaserareru no deshō yo."—"Sō desū ka? Nami-taitei no mono nara, kitte shimaimasu ga,—ano wakai

14. Each of the larger Daimyōs usually possessed three mansions in Yedo, respectively distinguished by the titles of *kami* or "upper," *naka* or "middle," and *shimo* or "lower."

Gompachi's case, too, it was a quarrel about a dog which grew into all that trouble."

"Oh dear no!" said another onlooker at the side of him who had just been speaking, "that's not it in the least. It seems that the two samurai are relations,—one the uncle, the other his nephew. It is the drunkard with the scarlet face that is the uncle, and the handsome young fellow that is the nephew. The quarrel between them arose from the nephew's refusing to give his uncle some pocket-money."

But another man standing by said, "Oh! no, he's a pickpocket."

And then, among the various comments which were made by the passers-by, one man delivered himself of the information that the drunkard was a swashbuckler of a samurai called Kurokawa Kōzō, who was living in the middle mansion of Hommyōji at Maruyama, and who had originally been a retainer of my lord Koide, but who, being ill-behaved, had sunk into debauchery, used often to frighten folks by drawing his sword at random, and used to roam through the streets in a violent and disorderly manner, sometimes forcing his way into eating-houses, and then, when he had had his fill of victuals and drink, telling the eating-house-keeper to come for payment to the middle mansion of Hommyōji, thus ruining people by his violence and riotous living, so that the present row would doubtless end in the younger samurai getting bullied into treating him to liquor.

"Oh! is that it?" said a voice. "Any average man would cut the ruffian down. But I suppose the young samurai won't be able to do so,—will he?—for he looks weakly."



*hō wa, dōmo byōshin no yō da kara, kiremai, nē!*”—  
*“Nani! Are wa, kenjutsu wo shiranai no darō. Samurai ga kenjutsu wo shiranakereba, koshi-nuke da,” nado to sasayaku koe ga chira-chira wakai samurai no mimi ni hairu kara, gutto komi-age, kampeki ni sawarimashita to miete, kao ga makka ni nari, ao-suji wo tatete, tsume-yori,*

*Samurai: “Kore hodo made ni o wabi wo mōshite mo, go kamben nasaimasen ka?”*

*Yopparai: “Kudoi! Mireba, rippa na o samurai,—go jikisan ka, izure no go hanchū ka wa shiranai ga,—o-ha uchi-karashita rōnin to anadori, shitsurei shigoku! Iyo-iyō kamben ga naranakereba, dō suru ka?” to itte, katto tan wo waka-zamurai no kao ni haki-tsūkemashita kara, sasuga ni kamben-zuyoi waka-zamurai mo, korae-kirenaku narimashita to miete, “Onore! shita kara dereba tsūke-agari, masu-masu tsunoru bari bōkō, bushi taru mono no kao ni tan wo haki-tsūkeru to wa, fū-todoki na yatsu!”<sup>15</sup> Kamben ga dekinakereba, kō suru” to ii-nagara, ima katana-ya de mite ita Bizen-mono no tsūka ni te wo kakeru ga hayai ka, surari to hiki-nuki, yopparai no hana no saki ye pikatto dashita kara, kembutsu wa odoroki-awate, yowasō na otoko da kara, mada hikko-nuki wa shimai to omotta no ni, pika-pika to shita kara, “Sora! nuita!” to, ko no ha ga kaze ni chiru yō ni, shi-hō hap-pō ni bara-bara to*

---

15. A subjectless and highly irregular sentence, lit. “You! when I come out from underneath (i.e., am conciliating), you are puffed up with pride;—abuse and violence accumulating more and more;—as



"Don't you believe it!" whispered another. "It must be because he doesn't know how to use a sword. A samurai who doesn't know how to use a sword is a coward."

And the buzz of these whispered insinuations found its way to the young samurai's ears, and he flared up, and, evidently flying into a passion, his face became scarlet, and the blue veins stood out on his forehead, and he drew close to the drunken wretch, and said:

"Will you not excuse my retainer, even after all the apologies I have offered?"

"You wordy idiot!" laughed the other. "To look at you, you are a mighty fine gentleman, of whom one might suppose that he either was one of the Shōgun's immediate vassals, or else belonged to one of the clans. But you are the rudest of fellows thus to scorn me as a shabby vagrant. Suppose I don't excuse you, what will you do?" and with these words he spat in the young samurai's face.

This was too much for the patience even of one so long-suffering as the younger man. "Impudent wretch that you are!" cried he, "to presume thus upon my forbearance, to continue getting more and more abusive and violent, and actually to spit in a gentleman's face! As you won't accept apologies, here's what I'll do to you! And with these words, and almost before he could be seen to have placed his hand on the hilt of the sword which he had just been inspecting in the shop, he out with it and flashed it in the drunkard's face. Thereupon the bystanders took fright. "Oh! he has drawn his sword!" cried they, as they saw it flash in the hands of him whom

---

for your spitting phlegm into the face of a person who is (*taru*, for *to aru*) a warrior, what an impudent fellow!"

*nigemashite, machi-machi no kido wo toji, roji wo shime-kiri, akindo wa mina to wo shimeru sawagi de, machi-naka wa hissori to narimashita ga,—Fuji-Shin no teishu hitori wa nige-ha wo ushinai, tsukunen to shite, mise-saki ni suwatte orimashita.*

*Sate Kurokawa Kôzô wa, yopparatte wa orimasedo, Nama-yoi honshô tagawazu<sup>16</sup> de, ano waka-zamurai no kemmaku ni osoremashite, hyorotsuki-nagara ni-jû-ashi bakari nige-dasu no wo,—samurai wa: “Onore kûchi hodo de mo nai. Bushi no aite ni ushiro wo miseru to wa, hikyô na yatsu! Kaere! kaere!” to, setta-baki de ato wo okkake-masu to,—Kôzô wa mohaya kanawan to omoimashite, hyorotsuku ashi wo fumi-shimete, katana no tsuka ni te wo kakete, konata wo furi-muku tokoro wo,—waka-zamurai wa “Ei!” to hito-koe, kata-saki fûkaku buttsuri to kiri-komu to,—kirarete, Kôzô wa, “A!” tto<sup>17</sup> sakebi, kata-hiza wo tsuku tokoro wo noshi-kakatte, “Ei!” to hidari no kata yori muna-moto ye kiri-tsûkemashita kara, hasu ni mitsu ni kirarete shimaimashita. Waka-zamurai wa sugu to rippa ni todome wo sashite, chi-gatana wo furui-nagara, Fuji-Shin no mise-saki ye tachi-kaerimashita ga,—moto yori kiri-korosu ryôken de gozaimashita kara, chitto mo dô suru keshiki mo naku, waga gerô ni mukatte:*

*Samurai: “Kore! Tôsuke! sono tensui-oke no mizu wo kono katana ni kakero!” to ii-tsûkemasu to,—*

16. A proverb. Classical *tagawazu* = Colloq. *chigawanai*.

17. Pronounce *atto* as a single word, *tto* standing by emphasis for *to*, the postposition; conf. bottom p. 82.

they had taken for a weakling, and had not imagined would draw it so quickly. And then, like leaves scattered by the wind, off they fled helter-skelter in every direction ; and the ward-doors were made fast, and the barriers of every lane were closed, and the shop-keepers all shut up their shops, so that the whole street was deserted, the old sword-dealer alone continuing to sit listlessly in his shop-front, simply because he was too much dazed to run away.

Well, drunk as Kurokawa Kōzō was, he,—on the principle that ‘a tipsy man follows his natural bent,’—scared at the rage that was painted on the young samurai’s face, tried to escape, and had gone some twenty paces with a staggering gait, when his antagonist pursued him with his sandals on and cried out, “Wretch ! your conduct does not bear out your insolent words. You are a coward, you are for showing your back to a gentleman whom you are disputing with. Come back ! come back !”

Then Kōzō seeing it was no longer any good, steadied himself on his staggering legs, put his hand on the hilt of his sword, and was turning to face the young samurai, when the latter, with the single exclamation “Ha !” slashed deep into his shoulder, cutting him down, so that the man fell on to one knee with a cry, when his opponent, springing on him again, cut at him from the left shoulder down to the chest in such wise that he fell sliced obliquely into three pieces. The young samurai then dexterously gave him the *coup-de-grâce*, and returned to the sword-shop, shaking the blood from off his blade. As he had from the beginning intended to cut the swashbuckler down, he was not flurried in the slightest, but turned to his servant, and said :

“Here, Tōsūke ! pour some water on this sword from

*Saizen yori furuete orimashita Tōsuke wa :* “*Hei ! ton-demonai koto ni narimashita. Moshi kono koto kara Ōtono Sama no o namae de mo demasū yō na koto ga gozaimashite wa, ai-sumimasen. Moto wa, mina watakushi kara hajimatta koto. Dō itashitara, yoroshiū gozaimashō ?*”

*Samurai :* “*Iya ! Sayō ni shimpai suru ni wa oyoban. Shichū wo sawagasu rambō-nin, kiri-sutete mo kurushikunai yatsu da.*<sup>18</sup> *Shimpai suru-na !*” *to, gerō wo nagusame-nagara, yūyū to shite, akke ni torarete iru Fuji-Shin no teishu wo yobi :*

*“Korya ! Go teishu ya ! Kono katana wa, kore hodo kireyō to wa omoimasen datta ga, naka-naka kiremasū. Yohodo yoku kireru” to iu to,—*

*Teishu wa, furue-nagara :* “*Iya ! Anata sama no o te ga saete oru kara de gozaimasū.*”

*Samurai :* “*Iya ! iya ! Mattaku hamono ga yoi. Dō da, na ? Shichi-ryō ni-bu ni makete mo yokarō*” *to iu kara, Fuji-Shin wa kakari-ai wo osorete, “Yoroshiū gozaimasū.”*

*Samurai :* “*Iya ! Omae no mise ni wa, kesshite mei-waku wa kakemasen. Tomokaku kono koto wo sugu ni jishimban ni todokenakereba naran. Nafuda wo kaku kara, chotto suzuri-bako wo kashite kurero !*” *to iwarete mo, teishu wa jibun no soba ni suzuri-bako no aru no mo me ni tsūkazu ni, furue-goe de,*

---

18. This sentence excellently illustrates the manner in which Japanese sentences sometimes fail to hang together logically. The first



that water-tub ;”—whereupon Tōsūke, who had been trembling all the while, exclaimed :

“Oh ! Sir, it *has* come to a pretty pass. It will be dreadful if our master, your father, gets talked about because of this. And I was the cause of it all. What *shall* I do ?”

“Nay,” said the samurai, to comfort him, “you need not fret like that. A disorderly fellow who goes about disturbing all the town ! there is no harm in cutting down a creature of that sort. Don’t fret about it.”—And with these words, he called out nonchalantly to the terror-stricken shop-keeper : “Ha ! ha ! mine host ! I never thought this sword of yours would cut as well as that. But it *does* cut. It cuts first-rate.”

To which the shop-keeper, trembling the while, made answer : “Nay ! it was because Your Honour’s arm is skilful.”

“Not at all,” replied the samurai. “The blade is really a good one. And how now ? I hope you’ll go down to seven dollars and a half.”

So the sword-dealer, anxious not to get implicated in the affair, said that it was all right.

“And mind,” continued the samurai, “that in no case will I allow your establishment to be put to any inconvenience on account of what has happened. Of course I must report the matter at once to the warden of the ward. Just let me use your writing-box a minute to write a card.”

---

clause is, so to speak, suspended in the air, as if followed by *wa* :—“ (As for) a disorderly person who disturbs the town-middle, he is a person whom even cutting down is not bad.”



"Kozō ya! Suzuri-bako wo motte koi!" to yonde mo,—  
kanai no mono wa, sakki no sawagi ni doko ye ka nigete  
shimai, hitori mo orimasen kara, hissori to shūte, henji ga  
nai. kara,

Samurai: "Go teishu! Omae wa sasuga ni go shōbai-  
gara dake atte, kono mise wo chitto mo ugokazu ni gozaru  
wa, kanshin na mono da, na!"

Teishu: "Iye, nani! O home de osore-irimasū. Saki-  
hodo kara haya-goshi ga nukete,<sup>19</sup> tatenai no de...."

Samurai: "Suzuri-bako wa, omae no waki ni aru ja  
nai ka?" to iwarete, yōyō kokoro-zuite, suzuri-bako wo samurai  
no mae ni sashi-dashimasū to,—samurai wa suzuri-bako no  
fūta wo hiraite, fude wo tori, sura-sura to namae wo "Iijima  
Heitarō" to kaki-owari, jishimban ni todokete oki, Ushigome  
no o yashiki ye o kaeri ni narimashita.

Kono shimatsu wo go shimpū Iijima Heizaemon Sama  
ni o hanashi wo mōshi-agemasū to, Heizaemon Sama wa  
"Yoku kitta" to ōse ga atte, sore kara sugu ni kashira no  
Kobayashi Gondayū Dono<sup>20</sup> ye o todoke ni narimashita ga,  
—sashitaru o togame mo naku, kiri-doku kirare-zon to  
narimashita.

19. We have freely rendered this clause by "unable to stir through  
fright." But the popular Japanese idea on the subject is that one of the  
bones actually gets put out of joint through fright.

20. *Gondayū*, here rendered as part of this personage's name, was  
originally a title indicative of a certain rank; but it came to be used  
more or less at will among the samurai class. It is to be supposed  
that this Kobayashi Gondayū was an official entrusted with certain

But the shop-keeper, never noticing that the writing-box was close beside him, called out in a tremulous voice: "Boy! bring the writing-box!"—a command to which nothing but silence responded; for all the people in the house had fled, none knew whither, when the row began, and there was no one present.

So the samurai exclaimed: "Mine host! I really admire your courage,—the courage proper in the owner of a sword-shop,—sitting here in your shop without moving an inch, notwithstanding this affray."

"Nay! Sir," gasped the tradesman. "Your praise covers me with confusion. I have been unable to stir through fright ever since the beginning of it, and...."

"Why!" said the samurai, "isn't the writing-box there at your side?"

These words at last brought the shopman to his senses, and he pushed the writing-box towards the samurai, who, lifting off the lid, took up a pen and quietly wrote his name, "Iijima Heitarō," then reported the matter to the warden of the ward, and went home to his lord's mansion at Ushigome.

On his relating the whole affair to his father, Iijima Heizaemon, the latter praised him for his manly deed; nor was the young man specially blamed when the report was sent in to their superior, Kobayashi Gondayū. It all simply ended by being so much the better for the slayer, and so much the worse for the slain.

---

affairs of the clan to which the Iijimas belonged, and who happened to be their immediate superior. The title of *Dono*, "Mr.," though still often used in writing, is rarely if ever heard in actual speech.

¶ 459.

## DAI NI-KWAI.

*Sate Iijima Heitarō Sama wa, o toshi m-jū-ni no toki ni waru-mono wo kiri-koroshite, chitto mo osoreru keshiki mo naku, kishō na o kata de gozaimashita kara,—toshi wo toru ni ōjite, masu-masu chie ga susumimashite, sono nochi go shimpu sama ni naku nararete, go katoku wo o tsugi asobashi, Heizaemon to na wo aratame,<sup>1</sup> Suidō-bata<sup>2</sup> no Miyake Sama to mōshimasu o hatamoto<sup>3</sup> kara okūsama wo o mukae ni narimashite,—hodo naku go shusshō no o nyōshi wo O Tsuyu Sama to mōshi-age, sūkoburu yoi go kiryō de,—go ryōshin wa te no uchi no tama no yō ni aishite, o sodate ni narimashita ga,—sono o ato ni o kodomo ga dekimasezu, hito-tsubu-dane no koto desu kara, nao-sara go hizō ni nasaru uchi, 'kōin ni sekimori nashi'<sup>4</sup> de, o jōsama wa kotoshi totte jū-roku ni narare, o ie mo masu-masu go sakan de gozaimashita ga,—'mitsureba kakuru yo no nara'<sup>4</sup> to iu tatoe no tōri, okūsama wa sūkoshi no yamai ga moto to natte, tsui ni o naku nari nasaimashita.*

*Sono nochi kaji-muki go fujiyū no tokoro kara, O Kuni to iu nochi-zoi wo o mukae ni narimashita ga,—tokaku o iōsama to O Kuni to no aida ga nan to naku ori-aimasen de, Iijima Sama mo kore wo mendō ni omoimashite, Yanagi-shima ye bessō wo ke-*

1. A change of name on some important event was a common practice in Old Japan.

2. I.e., the bank of the aqueduct in Koishikawa, Yedo.

## CHAPTER II.

Now Iijima Heitarō, having, at the age of two-and-twenty, cut down a ruffian, and being an energetic young samurai who knew not what fear was, grew wiser and wiser as he advanced in years. Later on, having lost his father, he inherited the patrimony and changed his name to Heizaemon, and then married a wife from the family of a *hatamoto* called Miyake, residing at Suidō-bata. After a little while, there was born to them a daughter, whom they named O Tsuyu, and who was so beautiful that her parents doted on her as if they had held a jewel in their hand. As they had no other children after her, their only pet, their care for her increased all the more; and meanwhile, there being, as the proverb says, "no barrier-keeper to keep time back," the young girl was now in her sixteenth year, and the family was more prosperous than ever, when, as an exemplification of the saying that "in this world what waxeth waneth," some ailment, quite slight at first, attacked the mother and ended by carrying her off.

Afterwards Iijima, finding that the household would not work smoothly without a mistress, took to himself a second wife named O Kuni. But somehow or other, the daughter and O Kuni did not get on well together. This was a trouble to the master of the house, who thereupon

---

3. See Vocabulary.

4. Both these sayings are inherited from the Book Language. *Mitsureba* is Class. for *michireba*, 3rd conj. and *kakuru* for *kakuru*, 2nd conj.



*shirae, o jōsama ni O Yone to iu jochū wo tsukete, betsu-zumai wo sashite okimashita ga,—kore ga Iijima Sama no o ie no kuzureru hajime de gozaimashū.*

*Sate sono toshi mo tachi, akuru<sup>5</sup> toshi wa o jōsama wa jū-shichi-sai ni o nari asobashimashita.*

*Koko ni kanete Iijima Sama ye o de-iri no isha ni Yamamoto Shijō to mōsu mono ga gozaimashite—jitsu wa o taiko-isha no o shaberi de, shonin tasūke no tame ni saji wo te ni toranai to iu jūbutsu de gozaimashū kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasu ga,—kono Shijō no kami-ire no naka ni wa, tezuma no tane yara, hyaku-manako nado ga irete aru gurai na mono de gozaimashū.*

*Sate kono isha no chikazuki de, Nezu no Shimizudam ni dempata ya kashi-nagaya wo mochi, sono agari de kurashi wo taete iru rōnin no Hagiwara Shinzaburō to mōsu mono ga arimashite, ūmare-tsūki kurei na otoko de,—toshi wa ni-jū-ichi de gozaimasu ga, mada nyōbo mo motazu, goku uchiki de gozaimashū kara, soto ye mo demasezu, shomotsu bakari mite orimashū tokoro ye,—aru hi Shijō ga tazunete mairimashite,—*

*Shijō : “Kyō wa, tenki ga yoroshiū gozaimashū kara, Kameido no Gwaryōbai<sup>7</sup> ye de-kakete, sono kaeri ni boku no chikazuki Iijima Heizaemon no bessō ye yorimashō.—‘Ie’ sa? Kimi wa ittai uchiki de irasharu kara, fujin ni o kokoro-gake nasaimasen ga,—*

5. This is Classical for *akeru*, 2nd conj., “to open,” hence “to begin,” hence used to signify “next” in “next year.”

6. The spoon (with which medicines are mixed) is the physician’s special emblem. In the free translation we have used the phrase



built a villa in the neighbourhood of Yanagi-shima, and sent his daughter to reside there separately, attended by a maid called O Yone. And this it was which was the beginning of the downfall of the house of Iijima.

Well, that year too passed by, and in the following one O Tsuyu entered her seventeenth year.

Now there was a man named Yamamoto Shijō, who had long been the family physician of the Iijima's. In reality he was a chatterbox and a quack,—not one of those doctors who write prescriptions out of regard for the welfare of their patients, but a man who carried about in his pocket-book such things as the wherewithal for conjuring tricks, or else paper-masks for acting the mimic, instead of the pills or powders of which any ordinary physician has a little store by him.

Well, this doctor had a friend, an unattached samurai called Hagiwara Shinzaburō, who lived at Shimizu-dani in Nezu on an income derived from fields and house property. He was naturally a handsome man, still unmarried, though already twenty-one years of age, and so shy that he would not go out, but occupied himself with nothing but reading.

Shijō came to call upon him one day, and said : "As it is such fine weather to-day, let us go and see the plum-blossoms at Kameido, and, on our way back, look in at the villa of a friend of mine, Iijima Heizaemon.—What? you say no? You are altogether so shy, that you

---

"writing prescriptions" as our nearest equivalent to the Japanese "taking the spoon in hand."

7. A garden in Tōkyō, celebrated for the picturesque beauty of its fantastic old plum-trees, lit, "the recumbent dragon plum-trees."

*danshi ni totte wa, fujin no tsūki-ai hodo tanoshimi na mono wa nai. Ima mōshita Iijima no bessō ni wa, fujin bakari de,—sore wa! sore wa! yohodo beppin no o jōsama ni shinsetsu na jochū to tada fūtari-giri desū kara, jōdan de mo itte kimashō. Hontō ni jōsama miru dake de mo kekkō na kurai de,—ūme mo yoroshii ga, ugoki mo shinai, kūchi mo kikimasen. Fujin wa, kūchi mo kiku shi, ugoki mo shimasū. Tomokaku ki-tamae!” to sasoi-dashimashite, fūtari-zure de Gwaryōbai ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashite,—*

*Shijō : “Go men kudasai! Makoto ni shibaraku!” to iu koe wo kiki-tsūkemashite,—*

*O Yone : “Donata sama? Oya-oya! irasshaimashī!”*

*Shijō : “Kore wa! O Yone San! Sono nochi wa, tsui ni nai go busata itashimashita. O jōsama ni wa o kawari mo gozaimasen ka?—Sore wa! sore wa! kekkō! kekkō! Ushigome kara koko ye o hiki-utsuri ni narimashite kara wa, dōmo empō na no de, tsui tsui go busata ni narimashite, makoto ni ai-sumimasen.”*

*O Yone : “Mā! anata hisashiku o mie nasaimasen kara, dō nasatta ka to omotte, maido o uvasa wo itashite orimashita. Kyō wa dochira ye?”*

*Shijō : “Kyō wa Gwaryōbai ye ūme-mi ni de-kake-mashita ga,—‘Ūme mireba, hōzu ga nai’<sup>8</sup> to iu tatoe no tōri, mada mi-tarinai no de, o niwa no ūme wo haiken itashitakūte mairimashita.”*

---

8. Shijō is joking. The real saying is *Ue mireba, hōzu ga nai*, “If one looks upwards, there is no limit,” i.e., “there is no limit to the possibility of envying those more fortunate than oneself.”

take no interest in ladies' society, whereas there is nothing so delightful for a man as that society. In the villa which I have just mentioned there are none but ladies, and oh! dear me! there are only two of them,—a perfectly lovely young girl and a good-natured maid-servant, so that we can have some fun. The young lady is really a treat just simply to look at. Doubtless the plum-blossoms are beautiful too; but then they don't move, they can't speak, whereas women possess both motion and speech. Anyhow, please come along!"

So saying, he led him off, and they went together to see the plum-blossoms, and then, on the way home, looked in at Iijima's villa.

"Excuse me!" called out Shijō. "Here I am, after all this long time."

"Who is it?" answered O Yone. "Oh, really! pray come in!"

"Ah! O Yone!" cried Shijō. "It is really an unconscionable time since my last visit. I hope the young lady is quite well.—Well, well! this is splendid.—But you do live so far off since you moved here from Ushigome, that I have become quite remiss in calling, which is really too bad of me."

*O Yone*: "Why! it's so long since we last had the pleasure of seeing you, that we wondered what had become of you, and have been constantly talking about you.—Where have you been to-day?"

*Shijō*: "To see the plum-blossoms at Kameido. But, as the saying is, 'When one looks at the plum-blossoms, there is no end to it.' So we don't yet feel that we have seen enough, and have come hoping to get a sight of the plum-blossoms in your garden."

O Yone : "Sore wa ! yoku irasshaimashita. Mā ! dōzo kochira ye o hairi asobase !" to,—kirido wo akemashita kara, "Go men kudasai !" to, niwa-guchi kara zashiki ye tōrimashita.

O Yone : "Mā ! ip-puku meshi-agare ! Kyō wa yoku irasshite kudasaimashita. Fudan wa, watakushi to o jō-sama bakari desū kara, samushikutte komatte orimashu tokoro de gozaimashita."

Shijō : "Kekkō na o sumai desū. Sate, Hagiwara Uji ! Kyō kimi no go meigin ni osore-irimashita.<sup>9</sup> Nan to ka mōshimashita, ne, ē ?

‘Tabako ni wa,  
Suri-bi no ūmashi  
Ūme no naka’<sup>10</sup>

deshita ka, nē ? Kampuku, kampuku ! Boku no yō na ōchaku-mono wa, deru ku mo ōchaku de,

‘Ūme homete,  
Magirawashī-keri,  
Kado-chigai’<sup>11</sup>

ka, nē ?

"Kimi no yō ni shoken bakari shite ite wa, ikemasen yo ! Sakki no sake no nokori ga koko ni aru kara, ip-pai agare-yo ! Nan desū,—ne ? Iya desū ? Sore de wa, hitori de chōdai itashimashō" to ii-nagara, hyōtan wo dashi-

9. Every Japanese of education is supposed to be able to compose in verse ; but the so-called verses here given are of course only Shijō's chaff, invented on the spur of the moment. This particular kind of stanza is termed *hokku*, and consists of three lines of respectively five, seven, and five syllables. Japanese prosody knows nothing either of rhyme or of quantity. . Conf. ¶ 460 *et seq.*

10. The words lit. mean "As for tobacco (-smoking), within the plum-trees, is delicious of striking-fire," i.e., "How delicious it is to light



*O Yone* : "Well, well ! and a good welcome to you ! Oh ! please come in this way !" —and so saying, she opened the wicket, so that the visitors, with a "By your leave," passed through the garden entrance into the house.

*O Yone* : "Oh ! please smoke ! It is exceedingly kind of you to have come to-day. We are generally very dull, because there are only the two of us,—my young mistress and I."

*Shijō* : "This is a splendid house.—Well, Mr. Hagiwara ! I was quite taken aback by that beautiful stanza of yours to-day. What was it again ?

‘To the smoker

How sweet for striking a match

Is the entourage of the plum-blossoms !’

"That was it, wasn't it ? Admirable ! admirable ! In the case of a villain like me, the verses that come out of his mouth are villainous too. My stanza was :

‘I entered the wrong house ;

But I covered my confusion

By praising the plum-blossom.’

"I think that was it.—It doesn't do to be always reading as you are,—indeed it doesn't. As we have the remains of the liquor we took with us on our picnic, just have a glass of it.—What ? you say no ? Well then, I'll drink alone ;"—

a pipe among the plum-blossoms !" The second and third lines are inverted. Note the conclusive form of the adjective *umashi*, "is delicious," equivalent to the more genuinely Colloquial *umai*, and conf. p. 121.

II. *Keri* is a Classical termination of verbs and adjectives. In Colloquial the word would be *magirakashita*. *Kado-chigai*, lit. means "mistake of gates,"



*kakeru tokoro ye, O Yone ga cha to kwashi wo motte mairimashite,*

*O Yone : "Socha de gozaimasu ga, o hitotsu meshi-agare!"*

*Shijō : "Dōzo mō o kamai kudasaru-na! Toki ni, kyō wa o jōsama ni o me ni kakaritakūte mairimashita. Koko ni iru no wa, boku no goku shitashii hōyū desū. Sore wa sō to, kyō wa o miyage mo nani mo jisan itashimasen.<sup>12</sup>—E, he, he! arigatō gozaimasū. Kore wa, osore-irimashita. O kwashi wa yōkan. Kekkō! Sā! Hagiwara Kun, meshi-agare-yo!" to,—*

*O Yone ga kibisho ye yu wo sashi ni itta ato de, "fitsu ni koko no uchi no o jōsama wa, tenka ni nai bijin desū. Ima ni irassharu kara, goran nasai!" to hanashi wo shite orimasū to, mukō no yo-jō-han no ko-zashiki de Iijima no o jōsama, O Tsuyu Sama ga, hito-mezurashii kara, shōji wo sūkoshi akete nozoite miru to, Shijō no soba ni suwatte iru Hagiwara Shinzaburō no otoko-buri to ii, hito-gara to ii<sup>13</sup>, 'Onna ni shitara donna darō?' to omou hodo no ii otoko desū kara, hito-me mimasū to zotto shite, dō shita kaze no fūki-mawashi de anna kirei na tonogo ga koko ye kita no ka to omou to, katto nobosete, makka na kao ni nari, nan to naku ma ga warukūte, pata to shōji wo shime-kitte, uchi ye*

12. It is a graceful Japanese custom to bring a present with one when coming to pay a visit.

13. *To ii* is often thus used in enumerations. It may be most easily parsed as equivalent to *to itte mo*, "whether saying that."

and with these words, he was just bringing out his wine-gourd, when O Yone came in with tea and cakes, saying :

“It is poor tea, but pray take a cup of it.”

“Please don’t take any more trouble about us,” replied Shijō. “By the way,” continued he, “we have come here to-day in hopes of seeing your young mistress. This gentleman here is an extremely intimate friend of mine.—Oh! by the bye, I have forgotten to bring you any present to-day.—Oh! thank you! I am really quite overcome by your kind attentions.—The sweetmeats are bean paste.—Delicious!—Come along, Mr. Hagiwara, do take some.—Really,” continued he, after O Yone had gone to pour some hot water into the tea-pot, “the young lady of the house is one who has not her equal for beauty in the world. She’ll be coming now ; so look at her.”

While he was thus speaking, Iijima’s daughter, Miss O Tsuyu, in the small four and a half mat room opposite, curious to see the rare visitors, had opened one of the sliding paper doors a little and peeped out ; and, as she did so, her glance fell on Hagiwara Shinzaburō seated at Shijō’s side,—his bearing and appearance so handsome as to suggest the thought of what a beautiful woman he would have made. And she started, and wondered what stroke of fortune had brought hither so fine-looking a fellow. Then, the blood rushing to her cheeks, she became scarlet, and, overcome by a feeling of awkwardness, shut the paper slide with a click, and retired within it. But, as she could not see his face when shut up in the room, she again gently slid the door open, and, while pretending

*hairimashita ga,—uchi de wa otoko no kao ga mirarenai kara, mata sotto shōji wo akete, niwa no ūme no hana wo nagameru furi wo shi-nagara, choi-choi to Hagiwara no kao wo mite wa, hazukashisō ni shōji no uchi ye hairu ka to omou to, mata dete kuru. Detari hikkondari, hikkondari detari, moji-moji shite iru no wo Shijō ga mi-tsukemashite,*

*Shijō : “Hagiwara Kun! Kimi wo o jōsama ga sakki kara tsuku-zuku mite imasu, yo! Ūme no hana wo miru furi wo shite ite mo, me no tama wa maru de kotchi wo mite iru, yo! Kyō wa, tonto kimi ni kerareta, nē!”—to uvasa wo shite iru tokoro ye,*

*Gejo no O Yone ga dete mairimashite : “O jōsama kara ‘Nani mo gozaimasen ga, hon no inaka-ryōri de ik-kon sashi-agemasu. Dōzo go yururi to meshi-agarimashite, aikawarazu anata no go jōdan wo ukagaitai’ to osshaimasu.”*

*Shijō : “Dōmo! osore-irimashita. Kore wa, kore wa! o suimono! kekkō! arigatō gozaimasu. Sakki kara reishu wa motte orimasu ga, o kanshu wa mata kakubetsu. Arigatō gozaimasu. Dōzo o jōsama ni mo irassharu yō ni. Kyo wa ūme ja nai. Jitsu wa, o jōsama wo.... Iya! nani....”*

to gaze at the plum-blossoms in the garden, cast sly glances from time to time at Hagiwara's face. Then again, apparently overcome with bashfulness, she withdrew within the sliding door, but had hardly done so when once more her face popped out. And so she went on fidgeting,—out and in, in and out, which Shijō perceiving said :

“Mr. Hagiwara! I say! the young lady has been staring at you all the time. She may pretend to be looking at the plum-blossoms; but for all that, her eyes are turned completely in this direction,—indeed they are. To-day I have been quite thrown into the shade by you, eh?”

While he was thus chattering away, the maid O Yone came into the room and said :

“My young mistress bids me say that, though she has nothing worthy your acceptance, she begs you to take a glass of wine accompanied by a snack of our poor rustic fare. She hopes you will take your own time over it, and give her the benefit of your amusing conversation, as on previous occasions.”

“Really,” replied Shijō, “I am confounded by so much civility. Dear me! dear me! Here is soup! Delicious! Thank you! Cold liquor we already had with us; but this hot wine of yours is quite a special treat. Many thanks! Please ask your young mistress if she too won't favour us with her company. It was not for the plum-blossoms that we came to-day. In reality it was the young lady whom....No! I mean the....



*O Yone* : “*Ho-ho-ho !—Tadaima sayō mōshi-agemashita ga, o tsure no o kata wo go zonji ga nai mono desu kara, ‘Ma ga warui’ to osshaimasu kara,—‘Sonnara, o yoshi asobase!’ to mōshi-agemasu to,—‘Sore de mo, itte mitai’ to osshaimasu no !*”<sup>14</sup>

*Shijō* : “*Iya ! kore wa boku no shin no chikazuki de, chikuba no tomo to mōshite mo yoroshii kurai na mono de, go enryo ni wa oyobimasen. Dōzo chotto jōsama ni o me ni kakaritakute mairimashita*” *to iu to,—O Yone wa yagate o jōsama wo tsurete mairimasu to,—o jōsama wa hazukashisō ni O Yone no ushiro ni suwatte, kūchi no uchi de “Shijō San ! irasshaimashi !” to itta-giri de,—O Yone ga kochira ye kureba, kochira ye iki ; achira ye ikeba, achira ye iki ; shijū O Yone no ushiro ni bakari kuttsuite orimasu to,—*

*Shijō* : “*Kore wa ! kore wa ! Jōsama ! Sono nochi wa, zonji-nagara go busata itashimashita. Itsu mo o kawari mo gozaimasen de, kekkō de gozaimasu. Kono hito wa, boku no chikazuki de, Hagiwara Shinzaburō to mōshimasu. Dokūshin-mono de gozaimasu. Kyō wa hakarazu tsuremashite, go chisō ni nari, osore-irimasu. Chotto o chikazuki no tame, o sakazuki wo chōdai itasasemashō.—Oya ! nan da ka ? Kore de wa, go konrei no sakazuki no yō de gozaimasu*”<sup>15</sup>—*to, sūkoshi mo togire naku tori-maki wo itashite orimasu to,—o jōsama wa, hazukashii ga, mata ureshikute, Hagiwara*

14. Notice the force of this final particle *no*, half exclamatory, half expressive of helplessness to deal with the situation. See p. 79, ¶ 113.

15. *Sake*-drinking is a notable feature of a Japanese wedding.



*O Yone* (laughing): "I told her so just now; but she said she felt awkward, because she doesn't know the gentleman whom you have brought with you. But when I thereupon said 'Then refuse to see him,' she said 'But I do want to see him all the same.'"

*Shijō*: "Nay! nay! there is no reason for her to feel shy. This gentleman is a most intimate friend of mine. It would hardly be too much to say that we played about as children together; and we have come with the most earnest desire to see her just for a minute or two."

After this speech of *Shijō*'s, *O Yone* led in her young mistress, who was, however, evidently so bashful that, after whispering a welcome to *Shijō* from the place where she sat behind *O Yone*, she said no more, but constantly stuck close behind *O Yone*, edging hither when *O Yone* came hither, and edging thither when *O Yone* went thither.

"Well! well! Miss *O Tsuyu*!" cried *Shijō*, "I know that I have been an unconscionable time in coming to see you. It is delightful to find you in the same excellent health as ever. This gentleman is my friend, *Hagiwara Shinzaburō*. He is a bachelor. Happening to bring him with me to-day, we have been hospitably feasted, and are overcome with gratitude. I should like you to offer him the wine-cup, just to drink to the making of a new acquaintance.—Ha! ha! ha! what is this? At this rate, it looks as if we were celebrating a wedding!"

And as he thus went on ceaselessly keeping the ball rolling, the young lady, though bashful, was glad too, and, while pretending not to look at *Hagiwara Shinzaburō*, was casting furtive side-glances at him; and, as an illustration of the saying that "when the intention is there,

*Shinzaburō* wo yokome de jiro-jiro minai furi wo shi-nagara mite orimasū to,—‘*ki ga areba, me mo kūchi hodo ni mono wo iu*’ to iu tatoe no tōri, *Shinzaburō* mo jōsama no yoi kiryō ni mi-torete, muchū ni natte orimasū. Sō kō suru uchi ni, yūkei ni narimashita kara,

*Shinzaburō* : “*Kore wa hajimete ukagaimashite, hakarazu go chisō ni narimashita. Mo o itoma itashimasū.*”

*O Yone* : “*Anata! mada o hayō gozaimasū. Mo sotto go yururi asobashimase*”—to, o jōsama no kokoro-arige na yōsu wo sasshi, iro-iro to todomete orimasū to, *Shinzaburō* mo, kokoro no uchi wa omoi wo kakete orimasu ga, mada seken naremasen yue, moji-moji shite :

“*Arigatō zonjimasū. Shikashi yo ni irimasū to, taku no mono mo anjimasū yue, mata kasanete ukagaimasū*” to, kotoba wo nokoshite, tachi-kakemashita kara,

*Shijō* : “*Sayōnara*<sup>16</sup>, o itoma mōshimasū. Kyō wa iro-iro go chisō ni narimashite, arigatō gozaimasū. Izure kinjitsu, o rei kata-gata, o ukagai mōshimasū.—Sā! Hagiwara Kun, o tomo itashimashō” to,—jibun wa katte narete orimasū kara, *O Yone* to jōdan ii-nagara, genkwa no hō ye mairimasū to,

*O Yone* : “*Shijō San! Anata no tsumuri ga taisō pika-pika to hikkatte mairimashita yo!*”

*Shijō* : “*Nani sa! Sore wa, akari de miru kara,*

---

16. Here used half in its original and proper sense of “if that is so,” half in its newer sense of “good-bye.”

the eyes can say as much as the mouth,' Shinzaburō too, captivated by the girl's beauty, felt as if he were in a dream.

While they were thus occupied, the evening was drawing in. So Shinzaburō said :

"Many thanks for your kind hospitality on this my first visit. I think I must now be taking my leave."

"Oh!" cried O Yone, who had guessed her young mistress's tender passion, and who therefore did her best to detain the young man, "it is still early. Please don't be in such a hurry."

Shinzaburō, too, in his heart of hearts, was in love, but as he was still ignorant of the world, he was embarrassed and said :

"Many thanks. But when it gets dark, my people will become anxious about me; so I will call again another day instead."

With these parting words, he made to go. So Shijō said :

"Well then, we will take our leave. Many thanks for all your kind hospitality to us to-day. We will certainly come in a few days to call and thank you.—Come along, Mr. Hagiwara! let us go!"

And with these words, knowing, as he did, his way about the house, he went in the direction of the entrance, joking with O Yone all the while.

"Mr. Shijō," said O Yone, "your head has become perfectly shining."

"Nonsense!" retorted Shijō, "you only think it shines, because you are looking at it under the light,—ha! ha!"

*hikaru no desū wa, nē!" to,—fūtarī wa ki wo kikashi, o jōsama to Shinzaburō wo ato ni nokoshi, jōdan-majiri ni iro-iro no hanashi wo shi-nagara, saki ye mairimashita.*

*Ato ni Shinzaburō wa o jōsama ni okurare-nagara, hito-me no nai no wo saiwai ni, hazukashisa wo koraete, kogoe de nani ka kūchi-yakusoku wo itashimashita kara, O Tsuyu Sama wa hazukashisō ni :*

*"Anata! Sore de wa, mata kitto oide kudasaremashī! Kite kudasaranakereba, watakūshi wa shinde shimaimasū yo!" to,—muryō no jō wo fūkunde, omoi-kitte mōshimashita.*

*O Yone : "Sayōnara! konnichi wa makoto ni o sōsō sama. Sayōnara!" to,—Shijō, Shinzaburō no ryō-nin wa, uchi-tsure-datte kaerimashita.*

*Sono nochi Shinzaburō wa, o jōsan no kotoba ga mimi ni nokori, shibashi mo wasureru hima wa arimasenanda.*

---

Thus did these two display their tact as they walked on towards the entrance, talking and joking about all sorts of subjects, and leaving the young lady of the house and Shinzaburō behind. Shinzaburō, to whom the young lady showed the way, was only too glad to find that no one was by to see. So, overcoming his shyness, he whispered some vow into O Tsuyu's ear, thereby making her look bashful and answer :

“Oh ! then, do please come again ! If you don't come, I will die,—indeed I will.” In this decided manner did she speak, with infinite love in her words.

“Good-bye !” cried O Yone. “Pray excuse the poorness of our entertainment to-day. Good-bye !”—and thereupon Shijō and Shinzaburō went off together.

From that day forward the young girl's words remained in Shinzaburō's ears, and he never forgot them even for a moment.

---



## A WORD ABOUT POETRY.

---

¶ 460. With few exceptions, all the Japanese poetry that is esteemed by the educated is written in the Classical language of a thousand years ago. Even the ditties sung by singing-girls to the twanging of the *samisen* are usually more or less Classical in diction. Hence it is difficult to find verses written in the Colloquial that shall be worthy to place before the student. The following specimens are therefore offered with some diffidence. The chief positive characteristics of Japanese poetry are :

I. Its lines of five syllables and seven syllables. This is the basis on which all the existing varieties of the stanza are raised.

II. Its extreme shortness,—three, four, or five lines constituting an entire poem.

III. The terseness of the style, the poetical sentence often having no verb and being in fact rather an exclamation than an assertion. These Lilliputian poems remind a European of the sketches in which a Japanese artist will represent a flight of cranes passing before the moon, or a bamboo swaying in the wind, with but half-a-dozen bold touches of the pencil.

The chief negative feature of Japanese poetry is the absence of rhyme and of quantity. Long vowels, diphthongs, and syllables ending in *n* or *m* do indeed count double ; but that is because they were originally pro-

nounced separately, and are still figured separately in the *Kana* writing.

¶ 461. Here is a miniature ode,—what is called a *hokku*,—by the poetess Chiyo, who flourished in the 18th century :—

(5) *Asagao ni*

(7) *Tsurube torarete,*

(5) *Morai-mizu!*

lit. “Having had my well-bucket taken away by the convulvi,—gift-water!” The meaning is this :—Chiyo, having gone to her well one morning to draw water, found that some tendrils of the convolvulus had twined themselves round the pole serving to work the bucket. As a poetess and a woman of taste, she could not bring herself to disturb the dainty blossoms. So, leaving her own well to the convulvi, she went and begged water of a neighbour,—a pretty little vignette, surely, and expressed in five words. Whether the circumstance actually occurred or not, we cannot undertake to say ; for Japanese poets are as much given to the invention of apocryphal esthetic incidents, as our own rhymesters of an earlier generation were to the invention of non-existent Chloes and Amelias.\*

¶ 462. The following is a *hokku* by the most famous of all *hokku*-writers, Bashō, a poet of the latter part of the seventeenth century. It is entitled *Getsu-zen no Hototogisu*, or “The Cuckoo in Front of the Moon :”

(5) *Hito-koe wa,*

(7) *Tsuki ga naita ka?*

(5) *Hototogisu!*

lit. “As for the single note, did the moon sing?—Cuckoo!”

\* *Nyōbō ni*

*O hachi torarete,  
Morai-meshi!*

{ is a parody on the above, depicting the  
plight of a man driven by his wife's ex-  
cessive thrift to beg a meal of a neighbour.

The poet means that, startled by the note of the cuckoo, he looked up in the direction whence it came,—to see, however, no cuckoo, but the brightly shining moon. Could it then be the moon that was the songstress? No, it must be the cuckoo after all.

¶ 463. Japanese poets are fond of jokes, puns, and whimsical notions. The already-mentioned Bashō was riding along a country lane one day, when his disciple Kikaku espied a red dragon-fly, and cried out in verse

(5) *Aka-tombo—*

(7) *Hane wo tottara,*

(5) *Tō-garashi!*

i. e., “Pluck off the wings of a red dragon-fly, and you have a cayenne pepper-pod.” But Bashō reproved him for so cruel a fancy, and corrected the verse thus :

(5) *Tō-garashi—*

(7) *Hane wo tsuketara,*

(5) *Aka-tombo!*

i. e., “Add wings to a cayenne pepper-pod, and you have a red dragon-fly.”

¶ 464. The following *kyōka*, or “comic poem,” of thirty-one syllables, contains a pun on the words *go-bu go-bu*, “five parts and five parts,” i. e., “half and half,” and *gobu-gobu*, an onomatopoeia for the gurgling sound made by a liquid in issuing from a bottle :—

(5) *Kimi mo nomi*

(7) *Boku mo nomu kara,*

(5) *Wari-ai mo*

(7) *Go-bu go-bu to tsugi-*

(7) *Dasu taru no sake!*

This may mean either: "Oh! the liquor from the cask, poured out in equal halves, because, as you are drinking and I too am drinking, proportion must be observed," or "Oh! the liquor from the cask poured out gurgle-gurgle, because, etc."

¶ 465. The following contains no pun, but has a delicate touch of satire:—

- (5) *Hototogisu*  
 (7) *Jiyū, jizai ni*  
 (5) *Kiku sato wa,—*  
 (7) *Saka-ya ni san-ri,*  
 (7) *Tōfu-ya ni ni-ri!*

i.e., "The village where one may listen undisturbedly to the cuckoo's song is——three leagues from the grog-shop, and two from the bean-curd shop!"—Notice in passing that this stanza of thirty-one syllables is the vehicle of the greater portion of the Classical poetry of Japan.

¶ 466. The *dodoitsu* generally consists of three lines of seven syllables and one of five. Take, for instance,

- |   |   |                                       |
|---|---|---------------------------------------|
| (7) <i>Hito wa sūki-zuki,</i>           | { | So many men, so many tastes.          |
| (7) <i>Soshiru wa yabo yo!</i>          |   | To blame is clownish. He who          |
| (7) <i>Horete iru ucha,<sup>1</sup></i> |   | is in love is blind, though           |
| (5) <i>Aki-mekura.</i>                  |   | possessed of eyes.                    |
| (7) <i>Shote wa jōdan,</i>              | { | At first 'twas a joke, in the         |
| (7) <i>Nakagora giri de,</i>            |   | mid-time a duty, but now it is        |
| (7) <i>Ima ja tagai ni</i>              |   | true love on both sides. <sup>2</sup> |
| (5) <i>Jitsu to jitsu.</i>              |   |                                       |

---

1. For *uchi wa*. Such contracted forms in *a* are common in the popular poetry. In the next poem we find *nakagora* for *nakagoro wa*.  
 —2. It is to be understood that, though no longer enamoured of his choice, the lover had remained faithful to her through a feeling of honour,—a feeling which was rewarded by the eventual growth of solid mutual affection.

- |                               |   |  |
|-------------------------------|---|--|
| (7) <i>Konna kokoro ni</i>    | { | You it is who have put my<br>heart in this state. For you<br>to weary of me now is cruel. <sup>3</sup> |
| (7) <i>Shīta no mo omae.</i>  |   |  |
| (7) <i>Ima-sara akite wa,</i> |   |  |
| (5) <i>Kawaisō.</i>           |   |  |

¶ 467. Occasionally the *dodoitsu* has five lines, thus :—

- |   |   |   |
|---|---|---|
| (5) “ <i>Kono hana wa</i>                         | { | Even a board stuck up and<br>inscribed with the words “It is<br>strictly prohibited to pluck these<br>blossoms” is useless as against<br>the wind, which cannot read. |
| (7) <i>Kataku oru-na<sup>4</sup>!</i> ” <i>to</i> |   |   |
| (7) <i>Iu tate-fuda mo,</i>                       |   |   |
| (7) <i>Yomenu kaze ni wa</i>                      |   |   |
| (5) <i>Zehi mo nashi.<sup>5</sup></i>             |   |   |

¶ 468. We will end up by a longer poem of a form called *Sendai-bushi*, which, though containing two or three Book Language forms, is otherwise easy. It is put into the mouth of one who was exiled to a small island beyond the stormy reach of sea called the Genkai-nada, to the north-west of Kyūshū :—

- |   |   |  |
|---|---|--|
| (7) <i>Tori mo kosanai</i>                  | { | I care not for myself, who am<br>sent across the Genkai Sea<br>over which even the birds do<br>not pass. But the wife and<br>children who have remained<br>behind,—how will they spend<br>the months and days? |
| (7) <i>Genkai-nada wo</i>                   |   |  |
| (8) <i>Yarareru kono mi wa,<sup>6</sup></i> |   |  |
| (5) <i>Itowanedo,—</i>                      |   |  |
| (7) <i>Ato ni nokorishi<sup>7</sup></i>     |   |  |
| (5) <i>Tsuma ya ko wa,</i>                  |   |  |
| (7) <i>Dō shīte tsuki-hi wo</i>             |   |  |
| (5) <i>Okuru yara<sup>8</sup>?</i>          |   |  |

---

3. In the little book from which this verse is taken, there is, opposite the lines, a picture of a girl weeping and stretching out imploring hands to a man who is turning his back on her.—4. Lit. “positively break not!” *kataku* being equivalent to *kesshite*.—5. Equivalent to *shikata ga nai*.—6. This line has eight syllables instead of seven, by a poetical license.—7. *Nokorishi* is Classical for *nokotta*.—8. *Yara* comes from Classical *ya aran*, which is equivalent to the Colloquial *de arō ka?*



## ALL THE JAPANESE WORDS

## OCCURRING IN THIS WORK.

(All verbs are of the 1st. conjugation, unless marked 2, 3, or irregular. Compound verbs are given under their first member, as *mi-sokonau* under *miru*. When several references to pages are given, the most important reference is placed first.)

## A

## AKA

## A

**ā**, like that, in that way : *ā iu*, that kind of, such as that.

**ā!** or **aa!** ah!

**abayo**, good-bye (in baby language).

**abiru** (3), to bathe.

**abu**, a horsefly.

**abunai**, dangerous.

**abura**, a general name for all oil, grease, and fat.

**achi** or **achira**, there.

**adakamo**, as if, just as, as it were.

**ada**, an enemy.

**aete**, venturing (the present *aeru* is not in use); but sometimes a mere expletive belonging to the Written Style.

**agari**, ascent, produce : *agari-sagari suru*, to go up and down.

**agaru**, to rise; to get clear (said of the weather); also to take, to eat or drink (honor.): *agari-komu*, to force one's way up into. For *agaru* honorific, see pp. 251, 202.

**ageku ni**, as a final result, at last.  
**ageru** (2), to raise, hence to give to a superior. For honorific use of *ageru*, see pp. 250-1.

**ai**, a verbal prefix; see p. 73.

**ai**, indigo, dark blue.

**ai** (properly *ayu*), a kind of trout.

**aida**, an interval, time, while (see p. 41): *aida-gara*, connection, relationship: *aida ga ori-aimasen*, do not get on well together.

**ai-kawarazu**, without change, the same as heretofore.

**aikoku(shin)**, patriotism.

**ai-niku**, inopportune.

**aisatsu**, salutation, acknowledgment, response, answer; *aisatsu suru*, to salute, to answer.

**aisuru** (irreg.), to love.

**aita!** or **aitata!** oh! how painful! see p. 237.

**aite**, a party (to a transaction), an antagonist (at a game), a companion.

**ajiwai**, taste, flavour.

**akagane**, copper.

**akai**, red, brown.  
**akambō**, a baby.  
**akami**, a tinge of red.  
**akari**, a light.  
**akarui**, light (not dark).  
**ake-gata**, dawn.  
**akeru** (2), to open (trans.); to begin (intrans.),—said of the New Year.  
**aki**, autumn.  
**aki-mekura**, one who is blind, but has his eyes open.  
**akinai**, trade, commerce.  
**akinau**, to trade.  
**akindo**, a merchant, a dealer.  
**akippoi**, easily wearied, fickle.  
**akiraka** (na), clear, evident : *akiraka ni*, clearly.  
**akireru** (2), to be astounded.  
**akiru** (3), to be satiated.  
**akke ni torareru** (2), to be amazed, thunder-struck.  
**akkō**, bad language, abuse.  
**aku**, evil, vice.  
**aku**, to open (intrans.), to become vacant : *aite iru*, to be open, to be unoccupied, not used.  
**aku-hei**, vicious habits.  
**akuru**, Class. form of *akeru*, to open, used Colloq. in such expressions as *akuru hi*, the next day.  
**akūtō**, a villain.  
**ama**, a (Buddhist) nun.  
**amai**, sweet.  
**amami**, a tinge of sweetness.  
**amari**, too much, too; (with a negative) not very, see p. 148.

**amaru**, to exceed, to remain over.  
**amasu**, to leave or have over.  
**ambai**, way, manner, bodily feelings : *ambai ga warui*, I feel unwell; *dō iu ambai?* how? *kono ambai de wa*, thus; *yoi ambai ni*, fortunately.  
**ame**, rain; *ame ga furu*, to rain; *ame ni naru*, to come on to rain.  
**ame**, a kind of sweetmeat made of fermented grain.  
**Amerika**, America, the United States : *Amerika-jin*, an American; *Amerika no*, American.  
**ami**, a net : *ami wo utsu*, to net (fish).  
**amma**, a shampooer.  
**amu**, to weave, braid, compile : *ami-tateru*, ditto.  
**an**, an opinion, a case, a point, a draft, a bill.  
**an**, a hermitage.  
**ana**, a hole, a cave, a tunnel.  
**anadoru**, to jeer, to revile.  
**anata**, you; see pp. 46-8, 239.  
**andon**, a lamp (of the old-fashioned Japanese style with paper sides).  
**ane**, an elder sister.  
**ani**, less often **aniki**, an elder brother; conf. p. 256.  
**ani**, a negative particle; see p. 169.  
**anjiru** (3), to be anxious.  
**anna**, that kind of, such as that.  
**annai**, guidance, knowing one's way about, a guide : *annai suru*, to guide.

**ano**, that (adj.): *ano hito*, he, she;  
*ano ne!* see p. 239.

**anshin**, mental ease: *anshin suru*,  
 to feel at ease.

**an-yo**, the feet, to walk (in baby  
 language).

**aoi**, green, blue.

**aoru**, to slam backwards and for-  
 wards (intrans.);—said of a door.

**ao-suji**, blue lines, e. g., on the  
 forehead.

**ara!** see p. 237.

**arai**, rough: *ara-arashii*, ditto.

**arakajime**, beforehand.

**araserareru** (2), to be, hence to  
 go (very honorific); conf. p. 150.

**arashi**, a storm, a typhoon.

**arasoi**, a dispute.

**arasou**, to dispute.

**arata ni**, anew.

**aratamaru**, to be renewed, over-  
 hauled, altered, rectified.

**aratameru** (2), to renew, over-  
 haul, examine, alter, rectify.

**arau**, to wash.

**arawareru** (2), to show or reveal  
 oneself, to appear.

**arawasu**, to show, to reveal.

**arayuru**, see p. 365, note 9.

**are**, that (subst.); it, he, she, see  
 pp. 53, 48: *are hodo*, as much as  
 that; *are kara*, after that.

**ari-awase-mono**, anything that  
 there may happen to be.

**ari-gachi**, apt to be.

**arigatai**, thankful (said both of  
 the person who feels thankful,

and of the thing for which he  
 is thankful); hence sometimes  
 beneficent: *arigatō* (*gozaimasū*),  
 thank you; conf. p. 255.

**arimasū**, see pp. 221-2.

**arisama**, a state, a condition.

**ari-tei**, the facts of a case.

**aru**, (irreg.) to be; see pp. 170,  
 190-1, 221, 129, 210, 223: *de aru*,  
 see p. 222: *aru nashi*, see p. 34;  
*arino mama*, see p. 76. Some-  
 times *aru* means a certain, some,  
 as in *aru toki*, on a certain oc-  
 casion, sometimes.

**aruiwa**, or else.

**aruji**, the master of a house, a  
 host.

**aruku**, to walk.

**asa**, the morning: *asa-gao*, the  
 morning glory, or convolvulus;  
*asa-han*, breakfast.

**asagi**, light blue, light green.

**asai**, shallow.

**asatte**, the day after to-morrow.

**ase**, perspiration: *ase ga deru*, to  
 perspire; *ase ni naru*, to get into  
 a perspiration.

**ashi**, the foot, the leg; *ashi no*  
*yubi*, the toes; *o mi ashi*, see  
 p. 249.

**ashita**, to-morrow; *ashita no asa*,  
 to-morrow morning.

**asobasu**, an honorific equiv. of  
 the verb *suru*, to do; see p. 251.

**asobi**, a game.

**asobu** or **asubu**, to play, to  
 amuse oneself.

**asūko**, there : *asūko kara*, thence ;  
*asūko ye*, thither.

**asūkoera**, thereabouts.

**ataeru** (2), to give, to grant.

**atai**, price, value.

**atama**, the head : *atama-kabuse*,  
and *atama kara kogoto wo iu*, see  
p. 364, note 6.

**atarashii**, new, fresh.

**atari**, neighbourhood, hence near,  
on or about.

**atari-mae**, ordinary, generally :  
*atarimae no*, usual, proper.

**ataru**, to hit the mark, also to  
be near, as *hi ni ataru*, to sit near  
the fire : *ni atatte*, just at ;  
*dochira ni atatte* ? where ?

**atatameru** (2), to warm (trans.).

**atchi**, vulgar for *achi*, there.

**ate**, reliance : *ate ni naru*, to be  
reliable ; *ate ni suru*, to rely  
on.

**ateru** (2), to apply one thing to,  
or use it for, another ; to hit : *ate-*  
*hameru*, to allot, to assign ; *kaze*  
*wo ateru*, to have it windy.

**ato**, traces, effects, a sign, behind,  
afterwards, the rest : *ato de*, or  
*sono ato*, afterwards ; *ato no*, the  
remaining, other ; *ato-saki*, the  
context, circumstances.

**atsui**, hot.

**atsui**, thick (said of solids).

**atsūkau**, to manage, to under-  
take.

**atsumaru**, to collect (intrans.).

**atsumeru** (2), to collect (trans.).

**atsuraeru** (2), to order (e. g.  
things at a shop).

**atsūsa**, heat, the degree of heat.

**atsūsa**, thickness, the degree of  
thickness.

**au**, to meet, to agree, to suit ; see  
also p. 251 : *ame ni au*, to get  
rained upon ; *hidoi me ni au*, to  
experience cruel treatment : *hidoi*  
*me ni awaseru*, to treat cruelly.

**aware** (na), poor, pitiable.

**awase-mono**, something artifi-  
cially joined together.

**awaseru** (2), to cause to meet,  
hence to add, to join.

**awatadashii**, flurried.

**awateru** (2), to be flurried,—  
especially from fright.

**ayamachi**, a fault.

**ayamatsu**, to make a mistake.

**ayu**, a species of trout.

**azana**, a nickname.

## B

**ba**, a place ;—used only in com-  
position, as *furo-ba*, a bathroom.

**ba**, (auxil. numeral), see p. 110.

**ba**, (conditional suffix), see p. 167.

**ba-ai**, case, occasion.

**babā**, an old woman (rude).

**bai**, double ; see also p. 118.

**baka**, a fool : *baka na*, or *baka-*  
*rashii*, foolish, absurd ; *baka ni*,  
foolishly ; *hito wo baka ni suru*,  
to make a fool of a person.

**bakari**, about, only, just.



**bakemono** or *o bake*, any supernatural and uncanny creature, a ghost, a goblin.

**bakkin**, a fine.

**bakūchi**, gambling.

**Bakūfu**, the Shōgun's government.

**bakuron**, confutation.

**bambutsu**, all things, nature.

**bamme**, a word used to form ordinal numbers; see p. 115.

**bam-meshi**, supper, (late) dinner.

**ban**, ten thousand, a myriad; also used as a pluralising prefix, as *ban-ji*, all things: *bankoku*, all countries, international.

**ban**, an evening, a night.

**ban**, number (so-and-so); see p. 115.

**ban**, watch, guard: *ban wo suru*, to keep watch.

**banchi**, the number (of a house in a street).

**bantō**, a head clerk or manager.

**banzai**, hurrah, see p. 239.

**banzuke**, a programme.

**bara**, a thorny bush, a rose-bush.

**bara-bara**, helter-skelter.

**bari**, insult, abusive language: *bari suru*, to revile, to slander.

**basha**, a carriage.

**basho**, a place.

**bassui**, an extract.

**bassuru** (irreg.), to punish.

**bata**, butter (from English).

**bāya**, an old lady, grandmamma (in baby language).

**bebe**, clothes (in baby language).

**bei** (vulg. for **beshi**), see p. 122.

**Beikoku**, America, the United States.

**beki**, see pp. 121-2, 124, 132.

**bekkō**, tortoise-shell.

**bemmei**, elucidation, explanation: *bemmei suru*, to elucidate.

**bengoshi**, a barrister.

**benjiru** (3), to discuss.

**benjo**, a water-closet.

**benkō**, eloquence: *benkō no yoi*, eloquent, glib.

**benkyō**, diligence, study.

**benri**, convenience: *benri no yoi* or *benri (na)*, convenient, *benri no warui*, inconvenient.

**bentō**, food carried with one, e. g. luncheon for a picnic.

**beppin**, lit. another quality; hence a superior article, (hence metaph.) a pretty girl.

**berabō(-me)**, a scoundrel.

**Berugii**, Belgium.

**beshi**, see p. 122.

**bessō**, a villa.

**betsu**, a difference; *betsu ni*, differently, specially; *betsu no*, different, other; *betsu-zumai*, living apart.

**betsudan (no)**, special.

**bettaku**, a villa.

**bettō**, a groom.

**biiru**, beer (from English).

**bijin**, a belle.

**bijutsu**, the fine arts.

**bikko**, lame.

**bimbō**, poverty: *bimbō na*, poor.



**bin**, opportunity, convenience.

**bin**, a bottle.

**bin**, the Japanese cue.

**bō**, a bludgeon, a stick.

**bōei**, defence.

**bōeki**, trade.

**bokkyaku suru** (irreg.), to destroy.

**bōkō**, violent conduct.

**boku**, a servant, hence I.

**bokumetsu**, destruction.

**bokūshi**, a pastor, a clergyman.

**bokūtō**, a mock sword made of wood.

**bon**, a tray.

**bonten-obi**, a cheap striped belt worn by coolies and servants.

**bon-yari**, an onomatopoe for obscurity, tedium, dullness: *bon-yari shīta* dull, dazed, obscure.

**bōron**, an absurd opinion.

**bōsan**, a Buddhist priest.

**bōshi**, a hat, a cap.

**botan**, a peony.

**botchan**, a little boy; see p. 240.

**bōto**, a boat; conf. p. 6.

**bōtō**, a preamble.

**boy**, a house-servant, a valet (from English).

**bōzu**, a Buddhist priest (rude).

**bu**, a negative prefix: *bu-ashirai*, discourteous, inhospitable; *buchō-hō*, awkwardness.

**bu**, a copy of a book.

**bu** or **bubun**, a part, see pp. 118-119.

**budō**, grapes: *budō-shu*, wine.

**buji**, no accident, safe and sound.

**buki**, a weapon.

**Bukkyō**, Buddhism.

**bummei**, enlightenment, civilisation: *bummei na*, civilised, cultured.

**bumpai**, distribution.

**bumpō**, grammar.

**bun**, a part, see pp. 118-9.

**bun (shō)**, a written composition.

**Buppō**, Buddhism.

**bura-bura**, in a sauntering manner.

**burei**, rudeness; *burei na*, rude, impertinent; *go burei*, see p. 247.

**buri**, a suffix signifying gait, demeanour.

**busata**, failure to give notice, remissness in paying a visit: *go busata*, see p. 247; *watakūshi ni busata de*, without letting me know.

**bushi**, a warrior.

**bushō (na)**, indolent, slovenly, lazy.

**butsu**, to beat, to strike: *buchi-ataru*, to knock up against; *buchi-korosu*, to beat to death; *buchi-taosu*, to knock down.

**butsu**, a thing (in compounds).

**buttsukeru** (2), (for *buchi-tsūkeru*) to bump.

**buttsuri to**, slashingly.

**byōki**, a disease: *byōki (na)*, ill, sick.

**byōnin**, an invalid, a patient.

**byōshin**, a weakling.

## C

**cha**, tea; *cha-nomi-jawan*, a tea-cup; *cha wo ireru*, to make tea.

**cha**, (termin. of the emphasised gerund), see pp. 166, 182.

**chakūsuru** (irreg.), to arrive.

**chan**, baby language for *San*, Mr., Mrs., or Miss.

**chanto**, correctly: *chanto shita*, correct.

**chawan**, a tea-cup, a bowl.

**chaya**, a tea-house.

**chi**, blood: *chi ga deru*, to bleed (intrans.); *chi-gatana*, a blood-stained sword.

**chi**, a thousand (in compounds).

**chi-banare**, weaning (of an infant).

**chichi**, a father; but see p. 256.

**chichi**, the breasts, hence milk.

**chie**, intelligence, wisdom.

**chigai**, a difference, a mistake: *chigai nai*, there is no doubt.

**chigau**, to differ, hence to be mistaken, to be the wrong one.

**chihō**, a direction, a locality.

**chii**, position.

**chiisai**, or **chiisa na**, small: *chiisaku naru*, to crouch.

**chiji**, a prefect.

**chijimeru** (2), to shrink (trans.).

**chijō**, blind love.

**chijoku**, shame.

**chikagoro**, recently.

**chikai**, near: *chikai uchi*, soon.

**chikara**, strength: *chikara wo tsūkusu*, to do one's best, to endeavour.

**chikazuki**, friendship, an intimate friend.

**chikuba**, a sort of toy stick on which children ride-a-cock-horse: *chikuba no tomo*, a friend from childhood upwards.

**chikushō**, a brute animal, a beast.

**chimba**, lame.

**chin**, a Japanese pug. (Pugs are not included under the generic term *inu* dog.)

**chira-chira**, flutteringly.

**chira-hora**, scattered, here and there.

**chirasu**, to scatter (as the wind does dead leaves).

**chiri**, dust.

**chiru**, to be scattered.

**chishiki**, talent, wisdom.

**chisō**, (generally with the honorific *go* prefixed) a feast.

**chi(t)to**, see *choito*.

**chitsujo**, order.

**chō**, an auxil. num.; see p. 108.

**chō**, a butterfly.

**chō**, a measure of distance equivalent to about 120 yards English. There are 36 *chō* in the official *ri* or league. *Chō* also means street or ward: *ni-chō-me*, the second ward (of such and such a street).

**chō**, government office.

**chōai**, love: *chōai suru*, to love.

**chōbatsu**, punishment: *chōbatsu suru*, to punish.  
**chōchaku suru** (irreg.), to give a thrashing, to beat.  
**chōchin**, a lantern.  
**chōchō**, a butterfly.  
**chō-chō**, an onomatopoeia for the sound of beating or chattering.  
**chōdai suru** (irreg.), to receive respectfully; conf. p. 251.  
**chōdo**, just, exactly.  
**chōhō**, convenience: *chōhō na*, convenient, useful.  
**choi choi (to)**, little by little, just a little.  
**choito, choto, chotto, chito**, or **chitto**, just a little, a trifle: *choito shita*, slight, trifling; **chotto**, is also used to signify about, as in *chotto ichi-nen*, just about a year.  
**chōjō**, the summit of a mountain.  
**chōkai**, disciplinary punishment.  
**chōki**, a long period.  
**chōryū**, tide, current.  
**chōsa**, investigation.  
**Chōsen**, Korea.  
**chōshū suru** (irreg.), to levy.  
**chōsuru** (irreg.), to refer to, to corroborate by.  
**cho(t)to**, see *choito*.  
**chōwa**, unification, conciliation.  
**chōyō**, age; see p. 359, note 5.  
**chōza**, sitting long, paying an interminable visit: *chōza suru*, to pay too long a visit.  
**chōzu**, water to wash the hands

with: *chōzu-ba*, a water-closet; *chōzu-bachi*, a washhand-basin (porcelain); *chōzu-darai*, ditto (metal).  
**chū**, in; conf. p. 146.  
**chū** or **chūgi**, loyalty (to a superior): *chū wo tsūkusu*, to behave with perfect loyalty.  
**chūgen**, a samurai's retainer of the lower sort.  
**chūi**, attention, care: *chūi suru*, to pay attention.  
**chūmon**, an order (e. g. at a shop): *chūmon dōri*, as ordered.  
**chūryaku**, see p. 374, note 7.  
**chū(shaku)**, commentary.  
**chūshi**, cessation, stoppage.  
**chūshin**, the centre.  
**chūshin**, a loyal retainer.  
**chūtō**, second class, middling.  
**chū-ya**, day and night.

## D

**da**, see pp. 64, 222: *da ga*, but.  
**dai**, great, big, very. Used in compounds, as *dai-kirai*, greatly disliking: *dai-sūki*, very fond.  
**dai**, a word used to form ordinal numbers, see p. 115; *dai-ichi ni*, in the first place; *dai-is-shin*, a Court of First Instance.  
**dai**, a table.  
**dai**, a reign, a generation.  
**dai**, the auxiliary numeral for vehicles; see p. 108.  
**daibu**, a good deal.

**daichi**, the ground.  
**dai-dokoro**, a kitchen.  
**daigakkō**,  
**daigaku**, } a university.  
**daihyō suru** (irreg.), to represent.  
**daiji**, importance: *daiji na*, important; *daiji ni suru*, to take great care of.  
**daijin**, a minister of state.  
**daijōbu (na)**, all right, safe and sound.  
**daikai**, the ocean.  
**daiku**, a carpenter.  
**daimyō**, a feudal lord; conf. p. 7.  
**dairi**, a substitute.  
**daishin-in**, the Court of Cassation.  
**daitai**, the general character of a thing, its main features.  
**daitōryō**, a President,—of the United States, etc.  
**dajaku (na)**, indolent.  
**dake**, only, about, as.... as.  
**damaru**, to keep silence.  
**damasu**, to cheat.  
**dampan**, negotiation.  
**dan**, a step, degree: *dan-dan*, gradually; see also p. 326, note 23.  
**dangen suru** (irreg.), to assert.  
**dangi**, a speech, a sermon, advice.  
**dango**, a kind of dumpling.  
**dangō**, consultation: *dangō suru*, to take counsel.  
**danjiru** (3), to consult.  
**danna**, a master: *danna san* sometimes means you or he, see p. 47.

**dannen suru** (irreg.), to cease thinking of.  
**dano**, a postposition; see p. 80.  
**danshi**, a male child, a man.  
**dantai**, a group or set of men.  
**dantei suru** (irreg.), to assert, conclude.  
**darake**, a suffix meaning smeared or covered with, as *chi-darake*, blood-smeared; *doro-darake*, all covered with mud.  
**dare?** who?—*dare ka*, *dare mo*, *dare de mo*, see p. 52; *dare-dake?* exactly who?  
**darō**, see p. 222.  
**dashi-nuke**, unawares, suddenly.  
**dasu**, to take out, to put outside; see also p. 218.  
**datta**, see p. 222.  
**datte!** see p. 364, note 4.  
**de**, a postposition; see p. 62: *de aru*, *de arimasu*, and *de gozaimasu*, see p. 222; *de gozaimasu no*, see p. 80; *de mo*, see pp. 55, 95–187; *de motte*, see p. 73; *de wa*, see pp. 64, 97.  
**de-guchi**, an exit, the way out.  
**de-iri**, the *entrée* to a house: *de-iri no isha*, a family physician.  
**de-kakeru** (2), to start off.  
**de-kata**, a troupe of actors.  
**deki**, workmanship, produce; *o deki* or *dekimono*, anything which comes out on the skin, as a boil, a sore.  
**dekiru** (3), to come out, etc.; see p. 202: *deki-agaru*, to be finished, ready.



**dempata**, landed property.

**dempō**, a telegram.

**densembyō**, an infectious disease.

**densha**, an electric tram.

**denshin**, telegraphy: *denshin-kyoku*, a telegraph-office.

**denwa**, the telephone.

**deru** (2), to come out of, to issue forth, to go out: *de-au*, to meet out of doors, to encounter; *de-kakeru*, to go out.

**de-shabaru**, to stick out, to obtrude (intrans.).

**deshi**, a pupil, a disciple.

**deshita**, see pp. 171, 223.

**deshō**, see p. 223.

**desū**, see pp. 64, 171, 223: *desu-ga*, see p. 286.

**do** (concessive suffix), see p. 167.

**do**, a time (*une fois*): *ichi-do*, once.

**dō**, same (in compounds): *dōjitsu*, the same day; *dōyō*, the same manner.

**dō?** how?—*dō de mo*, anyhow; *dō itashimashite* or *dō tsūkai-matsurimashite*, see p. 285, No. 3; *dō iu?* what kind of? what like? *dō (ni) ka, kō (ni) ka*, see p. 301, No. 7; *dō suru?* what shall you do? *dō shite?* how? *dō shite mo*, do what you will, in any case; *dō shita mon' da?* see bottom of p. 301.

**do-ai**, degree, amount.

**dōbutsu**, an animal.

**dochi?** or **dochira**, where? sometimes which?—for this word

with *ka mo*, or *de mo* added, see p. 52.

**dōdō taru**, mighty.

**dodoitsu**, a kind of popular song; see p. 487.

**dōgu**, a utensil, tool; *dōgu-ya*, a furniture shop.

**dōi**, the same opinion: *dōi suru*, to agree.

**Doitsu**, Germany; *Doitsu-jin*, a German; *Doitsu no*, German.

**dōitsu (no)**, identical, equal.

**dōka**, somehow or other, hence please; but see pp. 52 and 255.

**dokkoisho!** see p. 237.

**doko?** where? *doko ka, doko mo, doko de mo*, see p. 52; *doko kara?* whence? *doko made?* how far? *doko made mo*, see p. 71.

**dokoera?** whereabouts?

**dokoro**, see p. 42.

**doku**, poison: *doku ni naru*, to be unwholesome.

**dokūshin(-mono)**, a bachelor, a spinster.

**domo**, a pluralising suffix; see p. 29.

**do(mo)**, (concessive suffix), p. 167.

**dōmo!** see pp. 52 and 237.

**don**, bang: *don to*, with a banging noise.

**donata?** who?—*donata ka, donata mo, donata de mo*, see p. 52.

**donna?** what kind of? what like? *donna ni...mo*, however much.

**dono?** which? (adj.): *dono kurai?* how much?



**dono**, Mr. (in Book Language).

**dore?** which? (subst.): *dore-dake?*

what amount? *dore ka*, *dore mo*,  
*dore de mo*, see p. 52; *dore hodo?*  
how much?

**dōri**, reason.

**doro**, mud: *doro-ashi*, muddy  
feet; *doro-darake*, all muddy;  
*doro-michi*, a muddy road.

**dorobō**, a thief.

**dōsuru** (irreg.), to be agitated.

**dote**, an embankment, a bank.

**dōtoku**, morality.

**doya-doya**, tumultuously.

**doyōbi**, Saturday.

**dozō**, a mud godown, conf. p. 13.

**dōzo**, please, but see pp. 52 and  
255.

## E

**e!** eh! eh?

**e**, a picture.

**eda**, a branch of a tree, river, etc.

**egaku**, to paint (pictures).

**ei!** ah! oh!

**Ei(koku)**, England: *Eigo*, the  
English language.

**e-kaki**, a painter.

**eki**, profit.

**embi-fūku**, a swallow-tail coat.

**Emma**, the Buddhist Rhadaman-  
thus.

**empitsu**, a pencil.

**empō**, a long way off.

**en**, a *yen* or Japanese dollar=  
about fifty cents of American  
money, or two shillings English.

**endan**, a rostrum.

**engawa**, a verandah.

**engumi**, marriage.

**enja**, kinsfolk.

**enkaku**, changes, development.

**en-kin**, distance, how far?

**enkon**, enmity.

**ennichi**, a festival day; hence a  
fair.

**enryo**, diffident: *enryo suru*, to be  
diffident.

**ensei-kwan** or **ensei-shugi**,  
pessimism.

**ensoku**, an excursion, a picnic.

**enzetsu**, a lecture, a speech: *en-  
zetsu suru*, to lecture.

**enzuru** (irreg.), to play, to do.

**erabu**, to choose.

**erai**, wonderful, able, very.

**eri**, a collar.

**eru** (2), to get; conf. p. 199.

**eru**, to choose: *eri-dasu*, to select  
from among several.

**eshaku**, an apology, a bow:  
*eshaku wo suru*, to bow, to  
apologise.

**Ezo**, the island of Yezo.

## F

**fu**, a negative prefix.

**fū**, two (in enumeration).

**fu-annai**, ignorant of, unac-  
quainted with.

**fuben** or **fubenri**, inconvenience.

**fubo**, father and mother.

**fuda**, a ticket.

**fudan**, the ordinary routine: *fudan no*, usual, common.

**fude**, a pen: *fude-sashi*, a pen-stand.

**fu-deki**, badly made.

**fuen suru** (irreg.), to enlarge upon.

**fueru** (2), to increase (intrans.).

**fūfu**, husband and wife.

**fufūku**, discontent.

**fuhai**, putrefaction: *fuhai suru*, to rot.

**fu-ikitodoki**, negligent.

**fuji**, the wistaria plant.

**fujin**, a lady.

**Fuji(-san)**, Fujiyama.

**fujiyū**, inconvenience, discomfort: *fujiyū na*, inconvenient.

**fū-kagen**, unwellness.

**fūkai**, deep.

**fūkeiki**, hard times, depression of trade.

**fūkeru** (2), properly to deepen: *yo ga fūkeru*, to become late at night; *toshi ga fūkeru*, to grow old. Also to be steeped in (e.g. in vice).

**fukō**, a misfortune.

**fūku**, an auxiliary numeral; see p. 108.

**fūku**, to blow (e.g. the wind): *fūki-mawasu*, to blow round.

**fūku**, to wipe.

**fūkumu**, to contain, to include.

**fūkurasu**, to distend, to swell (trans.).

**fūkuro**, a bag: *o fūkuro*, a mother, but see p. 256.

**fūkushū**, revenge.

**fūkuzatsu**, a medley, a complication: *fūkuzatsu na*, disorderly, complicated.

**fumbetsu**, discrimination.

**fu-mimochi**, vice, immorality.

**fumu**, to tread (on): *fumi-hazusu*, to stumble; *fumi-shimeru*, to tread firmly.

**fun**, a fraction, a tenth part, a minute: *jū-go-fun*, a quarter of an hour.

**fundo**, anger.

**fune**, any kind of boat or ship: *fune ni you*, to be sea-sick.

**fu-ninjō**, unkindness.

**funkwa-zan**, a volcano.

**Fūransu**, France: *Fūransu-jin*, a Frenchman; *Fūransu no*, French.

**fureru** (2), to touch; hence to infringe.

**furi**, a fall (of rain or snow).

**furi**, airs, gait, pretence.

**furo**, a bath: *furo-ba*, a bath-place.

**furokku-kōto**, a frock-coat (from the English word).

**furoshiki**, a cloth used to wrap up parcels.

**furu**, to fall,—said only of rain, snow, hail, etc.: *furi-dasu*, to come on to rain, etc.; *furi-komerareru*, to be kept indoors by rain or snow; *furi-komu*, to come into the house (said of rain, etc.).

**furu**, to brandish, to wave: *furi-muku*, to turn and face.

**furue-goe**, a quivering voice.  
**furueru** (2), to quiver, to tremble.  
**furui**, old (said only of things):  
*furū-dōgu*, an old utensil or curio.  
**furuu**, to shake (trans.).  
**fūsagaru**, to be obstructed, to be quite full.  
**fūseru** (2), to lie down, to go to bed.  
**fūsetsu**, rumour, report.  
**fū-shi-awase**, misfortune.  
**fūshigi**, a strange thing, a miracle: *fūshigi na*, strange.  
**fūshin**, doubt: *fūshin ni omou*, to consider suspicious, to doubt.  
**fūshin**, building: *fūshin-chū*, while building, while undergoing repairs.  
**fū-shinsetsu** (na), unkind.  
**fūshōchi**, dissent, objection: *fūshōchi wo iu*, to object.  
**fūsuru** (irreg.), to submit (trans.), to hand over.  
**fūta**, a lid.  
**fūtago**, twins.  
**fūtari**, two persons: *fūtari-mae*, portions for two.  
**fūta(tsu)**, two: *fūtatsu-me*, second; *fūtatsu mitsu*, two or three; *fūtatsu oki*, every third (lit. leaving out two).  
**fūto**, suddenly, accidentally.  
**fūtodoki** (na), insolent.  
**fūtokoro**, properly the bosom of a dress, but used to signify a breast pocket.  
**fūton**, a bed-quilt.

**fūtoru**, to grow fat; *fūtotta*, fat.  
**futsū** (no), usual, general.  
**Futsu**, French (in compounds, as)  
*Futsu-go*, the French language.  
**futsugō**, inconvenience.  
**futsūka**, two days, the second day of the month: *futsūka-me*, the second day; *futsūka-yoi*, the day after a carousal.  
**fuyasu**, to increase (trans.).  
**fuyu**, winter.  
**fuzai**, not at home, absent.  
**fuzen**, evil, wrong.  
**fūzoku**, manners, customs.

## G

**ga**, a postposition; see pp. 65, 89-91, 140-I.  
**gaitō suru** (irreg.), to be liable, conformable.  
**gake**, a talus, a precipice.  
**gake**, while, during, as *kaeri-gake*, while returning, on the way back.  
**gakkari**, a sort of onomatope for bodily exhaustion.  
**gakkō**, a school.  
**gakkwa**, a subject, or line of study.  
**gaku**, science, learning.  
**gaku**, a tablet, a picture (oblong and hard).  
**gakumon**, study, learning.  
**gakuri**, theory.  
**gakūsha**, a learned man.  
**gakuyū**, a fellow-student.

**gaman**, patience : *gaman suru*, to be patient.

**gara**, a suffix ; see p. 302, foot-note 18.

**garasu**, glass (from the Dutch).

**garu**, a verbal suffix ; see p. 134.

**Gasshūkoku**, the United States.

**gasū**, (for *gozaimasū*) see p. 64.

**gata**, a pluralising particle ; see p. 29.

**gaten**, comprehension, acquiescence : *gaten suru*, to comprehend, to acquiesce ; *gaten no ikan*, incomprehensible.

**gatera**, while, as, by way of.

**gedai**, the title (of a drama) ; conf. p. 332, foot-note 31.

**gehin (na)**, vulgar, base.

**gei**, an accomplishment, a trick.

**geji-geji**, a myriapod.

**gejo**, a maid-servant.

**gekiretsu (na)**, ferocious.

**gen ni**, in fact.

**genan**, a man-servant.

**gen-an**, the draft of a document, a bill (Parliam.).

**gen-in**, cause, origin.

**genjiru (3)**, to diminish.

**genki**, good spirits : *genki ga ii*, in good spirits.

**genkin**, ready money, cash.

**genkō**, now in operation.

**genkotsu**, the knuckles.

**genkwa(n)**, the entrance to a house, a porch.

**genri**, principle.

**genron**, speech, discussion.

**genso**, an essence, an element, a factor, an atom.

**gensoku**, principle.

**genzai**, the present time.

**gerō**, a (low-class) man-servant.

**gesū**, (for *gozaimasū*) see p. 64.

**gesuru** (irreg.), to understand.

**getsu**, a month ;—used only in compounds, as *ik-ka-getsu*, one month.

**getsuyōbi**, Monday.

**gi**, duty, signification, affair.

**gichō**, a chairman, a president.

**gidai**, a subject of discussion.

**gi-in**, one of the Houses (of the Diet).

**gi-in**, a member of an assembly.

**gikwai**, a public assembly, the Imperial Diet.

**gimon**, a question.

**gimu**, duty, an obligation.

**gin**, silver.

**gi-nen**, doubt, suspicion.

**giri**, duty, right or proper feeling.

**giri**, only ; see *kiri*.

**giron**, argument.

**go**, five.

**go**, an honorific prefix ; see pp. 143, 245-7.

**go**, after : *sono go*, since then.

**gō**, a designation, a name, a number.

**gō**, a district.

**gobu-gobu**, see p. 486.

**godan**, a wrong decision.

**gogo**, the afternoon.



**go-gwatsu**, May.

**gohan**, rice, food.

**gohan**, a wrong judgment.

**goin**, the sound of a word.

**go-jō** (五常), the five cardinal virtues according to Confucius, viz., *jin*, *gi*, *rei*, *chi*, *shin*, i.e., benevolence, righteousness, propriety, wisdom, and sincerity.

**go-jū**, fifty.

**goku**, extremely, very.

**goku**, a prison.

**gokumon**, the exposure of a criminal's head.

**gokuri**, a jailer.

**Go-kyō**, see 366, note 10.

**gomen**, (properly *go men*), lit. august pardon; *gomen nasai*, please excuse me.

**gomi**, dust (on things).

**gōmon**, torture.

**gondayū**, the title of a high official of former times, a kind of vice-minister.

**Go-on**, see p. 7.

**goran nasaru** (irreg.), to deign to look; conf. pp. 11 and 251. Occasionally *goranjiro*, occurs as the Imperative.

**go-ri muchū**, great perplexity (see p. 123).

**goro**, time, about, as *kono goro*, now; *san-ji-goro*, about three o'clock.

**goro-goro suru** (irreg.), to purr, to rumble.

**go-roku**, five or six.

**gosū**, see pp. 64, 171.

**gotoki**, like, such as; see p. 121.

**goto (ni)**, a suffix meaning each, every.

**gozaimasū**,  
**gozarimasū**,  
**gozaru**,  
**gozansū**,  
**gozasū**,

{ to be; see pp. 64,  
171, 221-3, 242:  
de *gozaimasū*, see  
pp. 64, 138, 222.

**gozen**, boiled rice, (hence) a meal: *gozen-mae*, not having dined.

**gozen**, the forenoon.

**gu**, stupid: *gufu*, my father (see p. 257).

**gujin**, a dolt, an ignoramus.

**gun**, a district.

**gunkan**, a war-vessel:

**gurai**, about, approximately.

**gururi**, around.

**gusai**, my wife; see p. 257.

**gushi**, (with honorific prefix *o*), the Court word for hair.

**gutto**, tightly, suddenly.

**guzu-guzu**, a word descriptive of the sound or act of complaining or scolding.

**gwai**, outside (in compounds).

**gwaikoku**, foreign countries, abroad: *gwaikoku-jin*, a foreigner; *gwaikoku-no*, foreign.

**gwaimushō**, the foreign office.

**gwanrai**, originally.

**gwansho**, a written application.

**gwan-yaku**, a pill.

**gwappi**, the day of the month, a date.



**gwatsu**, a month; see p. 116.  
**gyō**, work, business.  
**gyōsei-hō**, laws regulating the executive power.

## H

**ha**, a leaf (of a tree).  
**ha**, a tooth: *ha-migaki*, tooth-powder; *ha ga itai*, I have a toothache.  
**haba**, width: *haba no hiroi*, wide.  
**habakari**, shamefacedness, diffidence, (hence) a water-closet.  
**habakaru**, to be ashamed, to dread.  
**habikoru**, to spread (intrans.); to get disseminated.  
**hachi**, a pot.  
**hachi**, eight.  
**hachi-gwatsu**, August.  
**hachi-jū**, eighty.  
**hadan**, breaking off: *hadan suru*, to break off (e.g. negotiation).  
**haeru** (2), to grow (intrans.).  
**hagaki**, a post-card.  
**hagi**, the lespedeza shrub.  
**haha**, a mother; but see pp. 256-7.  
**ha-hā!** ho! ho! I see.  
**hai**, the auxiliary numeral for cupfuls of liquid; see p. 109.  
**hai**, a fly.  
**hai!** same as *hei!*  
**hai**, a fellow.  
**haichō suru** (irreg.), to listen respectfully.  
**haiken suru** (irreg.), to look re-

spectfully at something belonging to a superior; conf. pp. 11 and 251.  
**hairu**, to go in, to enter: *haitte iru*, to be inside, to be contained.  
**haishaku suru** (irreg.), to borrow, see p. 251.  
**haishi**, abolition.  
**haisuru** (irreg.), to abolish.  
**haji**, the edge, ledge, or end of anything.  
**hajimari**, the beginning.  
**hajimaru**, to begin (intrans.).  
**hajime**, the beginning.  
**hajimeru** (2), to begin (trans.), often little more than simply "to do" and conf. bottom of p. 92.  
**hajimete** (gerund of *hajimeru*), for the first time, never before: conf. p. 324, No. 21.  
**hakama**, a kind of wide trousers worn in half full dress.  
**hakarū**, to weigh, to estimate, to plot: *hakarazu*, unintentionally.  
**haki-dame**, a dust-heap.  
**hakken**, discovery.  
**hakkiri** (to), clearly.  
**hakkō suru** (irreg.), to issue, publish.  
**hako**, a box.  
**hakobu**, to transport, to convey.  
**haku**, to spit, to vomit: *tan wo haki-tsūkeru*, to spit on a person.  
**haku**, to sweep.  
**haku**, to wear or put on the feet or legs.  
**hakubutsū-kwan**, a museum.

**hakurai**, imported from abroad :  
*hakurai-hin*, an imported article.

**hakurankwai**, an exhibition.

**hakūshu**, clapping of hands.

**hama**, the sea-beach, the strand :  
*hama-be*, ditto.

**hambun**, half : *hambun-chigai*, a difference of half. Conf. p. 118.

**hamono**, a blade.

**han**, a clan (in feudal Japan).

**han**, half : *han-nichi*, half the day,  
*han-nigori*, see p. 23 ; *jū-ichi-ji han*, half-past eleven.

**han**, rice, a meal.

**hana**, a flower, a blossom : *hana-ike* or *hana-tate*, a flower-vase ;  
*hana-mi*, going to see the blossoms ; *hana-muko*, a bridegroom ;  
*hana-yome*, a bride.

**hana**, the nose ; *hana no saki*, the tip of the nose.

**hanahada**, very ; *hanahada motte*, see p. 73.

**hanahadashii**, excessive, extreme.

**hanare-mono**, a separate or separable thing.

**hanareru** (2), to separate from, to part with.

**hanashi**, a story, a talk, something said or told : *hanashi no tsuide*, apropos of something said.

**hanasu**, to speak, to tell : *hanashi-kakeru*, to accost.

**hanchū**, a clansman.

**haneru** (2), to splash,—as mud

(intrans.) ; to cut off,—as a head (trans.).

**hankō**, opposition.

**hankyō**, an echo.

**hannin**, a criminal.

**hansei**, introspection.

**hanshi**, a common kind of writing-paper.

**hanshi**, a provincial samurai.

**hanshō**, a fire-bell.

**hantai**, contrary : *hantai suru*, to oppose.

**hanzai-nin**, a criminal.

**haori**, a sort of coat worn by the upper and middle classes as half full dress.

**happi**, a kind of cheap livery-coat worn by servants and coolies.

**happu**, publication.

**happyō**, to make public.

**hara**, a moor.

**hara**, the abdomen : *hara ga heru*, to be hungry ; *hara ga itai*, to have a stomach-ache ; *hara wo kiru*, to commit *harakiri* ; *hara wo tateru*, to get angry.

**hara-kiri**, see p. 34.

**harau**, to clear away (trans.) ; hence to pay.

**hareru** (2), to clear (intrans.),—said of the sky or clouds.

**hari**, a pin, a needle.

**hari-gami**, a paper label ; *hari-gami wo suru*, to paste on a label.

**hari-tsūke**, crucifixion : *hari-tsūke ni suru*, to crucify.

**haru**, to stick (trans.).

**haru**, spring(-time).

**haruka**, afar.

**hasami**, scissors.

**hasen**, shipwreck : *hasen ni au*,  
to be shipwrecked.

**hashi**, chopsticks.

**hashi**, a bridge.

**hashigo**, a ladder : *hashigo-dan*,  
a staircase.

**hashira**, a post ; also the auxiliary numeral for Shintō gods and goddesses.

**hashiru**, to run.

**hassuru**, to put forth.

**hasu ni**, obliquely.

**hata**, the side,—e.g. of a canal or of a well.

**hata**, a flag.

**hatachi**, twenty years of age.

**hatake**, a vegetable field.

**hatamoto**, an immediate vassal of the Shōgun in feudal Japan, ranking next to the daimyōs.

**hataraku**, to work.

○ **hatashite**, after all, really.

**hate-na!** well, I never! how extraordinary!

**hateru** (2), to finish (intrans.).

**hatsūka**, twenty days, the twentieth day of the month.

**hatsume**, an invention, a discovery, inventive genius.

**hatsuon**, pronunciation.

**hattatsu**, development : *hattatsu suru*, to develop (intrans.).

**hatto**, an onomatopoe for starting,

—as with fright or sudden recollection of something forgotten.

**haya-goshi**, see *koshi*.

**hau**, to creep.

**hayai**, quick, early : *ga hayai ka*, as soon as.

**hayari**, a fashion : *hayari no*, fashionable ; *hayari-gi*, a fashionable craze.

**hayaru**, to be wide-spread (e.g. a disease), to be fashionable.

**hayashi**, a forest.

**hayasu**, to grow (trans.),—e.g. a beard.

**hazu**, necessity, should, ought ; conf. p. 41.

**hazukashii**, bashful.

**hazukashimeru** (2), to put to shame, to insult.

**hazukashisa**, bashfulness.

**hazure**, the end (e.g. of a village).

**hazureru** (2), to come out of its proper place, to miss, to fail.

**he!** **hei!** or **hai!** yes ; but see bottom of p. 234.

**hei!** same as *he!*

**hei**, a hedge, a fence.

**hei**, broken down, effete ; see p. 257.

**heian**, peace.

**Heika**, Your, His, or Her Majesty.

**heiki**, a weapon.

**heiki**, nonchalant.

**heikin**, an average.

**heisha**, our firm ; see p. 257.

**heiwa**, peace.

**heizei** (no), usual.

**hempi**, out-of-the way.  
**hempō**, requital; *hempō-gaeshi*, tit for tat.  
**hen**, a change: *hen na*, odd, queer.  
**hen**, a neighbourhood, a locality.  
**hen**, a time (*une fois*).  
**hen**, a section of a book, a treatise.  
**henji**, an answer.  
**henjiru** (3), to change.  
**henkwa**, a change.  
**hentō**, an answer.  
**herasu**, to diminish (trans.).  
**heru**, to diminish (intrans.).  
**heru** (2), to pass through.  
**heta (na)**, a bad hand at, unskilful.  
**heya**, a room, a cabin.  
**hi**, the sun, hence a day: *hi ga kureru*, the day is waning, darkness approaching; *hi no de*, sunrise; *hi no iri*, sunset.  
**hi**, fire: *hi wo tsūkeru*, to set fire; *hibachi*, a brazier.  
**hi**, a Chinese negative prefix.  
**hi**, expense (in compounds).  
**hi**, one (in enumeration).  
**hi-aburi**, burning alive.  
**hidari**, the left (side).  
**hidoi**, harsh, cruel: *hidoi me ni au*, to experience harsh treatment; *hidoi me ni awaseru*, to treat harshly.  
**hieru** (2), to be cold.  
**higaisha**, an injured person.  
**higasa**, a parasol.  
**higashi**, east: *higashi-kita*, north-east; *higashi-minami*, south-east.

**hige**, the beard: *hige wo hayasu*, to grow a beard.  
**higure**, dusk, night-fall.  
**hijō (na)**, unusual, extraordinary.  
**hikari**, light (in the abstract).  
**hikaru**, to shine, to glitter.  
**hiketsu suru** (irreg.), to reject.  
**hiki**, an auxil. num.; see p. 109.  
**hiki-dashi**, a drawer.  
**hikkomu**, to retire inside.  
**hikkonuku**, to draw (a sword).  
**hikkuri-kaesu**, to upset.  
**hiku**, to pull, to draw, to withdraw, hence to quote: *hiki-dasu*, to draw out; *hiki-nuku*, to draw (e.g. a sword); *hiki-utsuru*, to remove (intrans.), to change house.  
**hikui**, low.  
**hikutsu**, servility: *hikutsu na*, servile.  
**hikyō**, cowardice: *hikyō na*, cowardly.  
**hima**, an interval, leisure: *hima wo yaru*, to dismiss, also to allow to go on leave.  
**himitsu (na)**, secret.  
**hinata**, the sun (only in the sense of sunlight): *hinata ye hosu*, to dry in the sun.  
**hineru**, to twist (trans.).  
**hinkō**, conduct: *hinkō no ii*, well-conducted, moral.  
**hinku**, extreme poverty.  
**Hiragana**, the cursive form of the Japanese syllabary.  
**hirakeru** (2), to be opened out, to become civilised.



**hiraku**, to open, to civilise.  
**hirattai**, flat.  
**hiroi**, broad.  
**hiroi-mono**, something picked up, a find.  
**hiromaru**, to spread (intrans.).  
**hiromeru** (2), to spread (trans.).  
**hirou**, to pick up, hence to find.  
**hiru** (3), to dry (intrans.).  
**hiru**, day-time, noon; *hiru* (-gozen), the midday meal, luncheon, *hiru-mae*, the forenoon; *hiru-sugi*, the afternoon.  
**hisashii**, long (of time).  
**hishō suru** (irreg.), to squander.  
**hisō suru** (irreg.), to guard jealously, to treasure up.  
**hissori to**, quiet, deserted.  
**hisuru** (irreg.), to compare.  
**hītai**, the brow, the forehead.  
**hitei suru** (irreg.), to deny.  
**hīto**, a person, a human being; conf. p. 48: *hīto-gara*, personal appearance, *hīto-goroshi*, murder, manslaughter, a murderer; *hīto-me*, public notice; *hīto-mezurashii*, rare (of visitors, etc.); *ano hīto*, he, she.  
**hītoe**, properly one fold; hence single: *Hītoe ni*, earnestly, please.  
**hītori**, one person, hence alone: *hītori-de ni*, of itself, spontaneously.  
**hītoshii**, equal to, same as.  
**hīto(tsu)**, one; sometimes whole, all, same: *hīto-ban*, all night

long; *hīto-me*, one look; *hīto-tōri*, generally; *hīto-tsubu-dane*, an only child. *hītotsu michi*, the same road; *hītotsu oki*, alternate.  
**hitsubatsu**, certain punishment.  
**hitsuyō (na)**, indispensable.  
**hiya**, cold; hence, with the honorific prefix *o*, cold water (so called at Court and by women).  
**hiyori**, the weather.  
**hiza**, the knee; *hiza wo tsūku*, to fall on one's knees.  
**hizuke**, a date (of the month, etc.).  
**hō**, a law, a rule, a usage; *hō ga nāi*, unreasonable.  
**hō**, side; but see p. 144; *hōbō*, on all sides, everywhere; *hō ga yoi* (or *ii*), see pp. 177, 255.  
**hō**, the cheeks.  
**hōan**, a bill (Parliam.).  
**hobo**, nearly, mostly.  
**hōbun**, the text of the law.  
**hōchō**, a (kitchen) knife.  
**hodo**, degree, quantity, proper limit, about, as *nan-ri hodo?* about how many miles?—Also as much as, conf. pp. 113, 145, 147; *hodo naku*, forthwith.  
**hōdō**, information.  
**hoeru** (2), to bark: *hoc-kakaru*, to spring at with a bark.  
**hōgaku**, a direction (point of the compass): *hōgaku ga tsūku*, to find one's way.  
**hohō!** oh!  
**hōhō**, manner, way, means.



**ho-ho-ho!** the sound of laughter.  
**hoka**, another place, besides,  
 except: *no hoka ni*, besides;...  
*suru ni hoka wa nai*, there is  
 nothing for it but to; *hoka de*  
*mo nai ga*, see p. 287, No. 26.

**hoken**, insurance.

**hokennin**, an underwriter.

**hokku**, a stanza of seventeen  
 syllables; see p. 485.

**hōkoku**, a report.

**hōkoku**, countries.

**hōkō-nin**, a servant.

**hokori**, dust (in the air).

**hōkwa**, arson.

**homburi**, heavy lasting rain,—  
 not a passing shower.

**homeru** (2), to praise.

**hōmon suru** (irreg.), to visit.

**hon**, a book; less often same as  
*hontō*: *hon no*, true, quite, mere.

**hon**, an auxil. num.; see p. 109.

**hone**, a bone: *hone ga oreru* or  
*hone wo oru*, to take a great  
 deal of trouble.

**hongī**, true meaning, principle.

**hongoku**, one's native country.

**hon-in**, lit. the present member,  
 used by members of any assemb-  
 ly in the sense of I, me.

**honkwai**, this assembly.

**honō**, a flame.

**honshō**, the original and true  
 character.

**hontō**, truth; *hontō no*, true, real.

**hon-ya**, a book-store, hence a  
 bookseller.

**hon-yaku**, a translation: *hon-*  
*yaku suru*, to translate; *hon-*  
*yaku-sho*, a translated work.

**honzen**, the virtue natural to  
 man.

**hora(-ana)**, a cave.

**horeru** (2), to be in love.

**hori**, a canal, a moat.

**hōri**, legal principle.

**hori-tate-goya**, a shanty, a log  
 hut.

**hōritsu**, a law.

**horobiru** (3), to be overthrown  
 or ruined.

**horobosu**, to overthrow, to ruin.

**horu**, to dig, to excavate, to  
 carve.

**hōru**, to throw.

**hōsei**, legislation.

**hoshi**, a star.

**hoshii**, desirous; see p. 65, and  
 conf. *oshii*.

**hosoi**, narrow: *hoso-nagai*, slen-  
 der.

**hossuru** (irreg.), to wish.

**hosu**, to dry (trans.).

**hotaru**, a fire-fly.

**hotoke**, a Buddha.

**hotondo**, almost; (with a nega-  
 tive) hardly.

**hototogisu**, a cuckoo.

**hōyū**, a companion, a friend.

**hōzai-gaki**, a doctor's prescrip-  
 tion.

**hōzu**, an end, a limit.

**hyaku**, a hundred: *hyaku-man*, a  
 million.

**hyaku-manako**, a sort of game or show in which a number of masks are used.

**hyakūshō**, a peasant, a farmer.

**hyō**, a vote.

**hyō**, a paradigm, table.

**hyōban**, rumour, report: *hyōban wo suru*, to gossip.

**hyōgi**, a conference.

**hyōmei suru** (irreg.), to express.

**hyoro-hyoro**, an onomatopoeia for staggering.

**hyorotsūku**, to stagger.

**hyōryū suru** (irreg.), to drift: *hyōryū-jin*, a stranded sailor.

**hyōsuru** (irreg.), to express.

**hyōtan**, a gourd.

## I

**i** (oftener *ido*), a well.

**i**, signification, intent.

**i**, different (in compounds).

**ibaru**, to put on airs.

**ibi**, vulg. for *yubi*, a finger.

**ibō**, forgetfulness.

**ibutsu**, a remnant.

**ichi**, one: *ichi-nim-biki*, pulled by one man; *ichi-nin-nori*, accommodating one person; *ichi-ichi*, each, every.—*Ichi* is used idiomatically, e.g. in *ichi-ban*, number one, but also first, most (see p. 145); *ichi-nichi*, one day, but also the first of the month, all day long; *ichi-nichi oki*, alternate days.

**ichi(-ba)**, a market(-place), a fair.

**ichi-gai**, altogether.

**ichigen-shugi**, monism.

**ichi-ō**, once, once for all.

**idaku**, to embrace.

**ido**, a well.

**ie**, a house: *ie no uchi*, indoors.

**ie**, no; see p. 234.

**iedomo**, though; sometimes even.

**ifuku**, a garment.

**igi**, objection.

**Igirisu**, England: *Igirisu-jin*, an Englishman; *Igirisu no*, English.

**igo**, henceforward.

**igwai**, besides.

**ii**, a corruption of *yoi*, good.

**i-in**, a committee-man: *i-in-kwai*, a committee.

**ii-tsūtae**, a tradition.

**ii-wake**, an excuse: *ii-wake wo iu*, to excuse oneself.

**ii-watashi**, a sentence (legal).

**ii-yō**, a way of saying.

**ijiru**, to touch, to meddle with, to tease.

**iji suru** (irreg.), to keep, maintain.

**ijō**, from thence upwards, that and upwards (the Japanese reckoning inclusively), after, because.

**ika?** an interrogative word found in *ikaga*, the compounds *ika-hodo*, etc.: *ika na koto?* what sort of? what?

**ikaga?** how?

**ikahodo?** how much?

**ikaku suru** (irreg.), to scare.

**ikan?** or **ikani?** how? *ikan sen*, what is to be done? alas!

**ikan**, regret.

**ikanimo**, yes, certainly, p. 235.

**ikari**, anger.

**ikasu**, to vivify, to free.

**ike**, a pond.

**iken**, opinion: *iken wo noberu*, to give one's opinion.

**ikenai** (neg. potential of *iku*, to go), "is no go," "won't do."

**iki**, the act of going, the way there.

**iki-nari**, abruptly.

**ikioi**, strength, force.

**ikiru** (3), to live: *ikite iru*, to be alive.

**ikka?** what day? such and such a day.

**ikkyo ryōtoku**, killing two birds with one stone.

**ikkō**, with a negative verb, not at all.

**ik-kon**, a glass (of wine).

**ikkwan suru** (irreg.), to be thoroughgoing.

**iku?** how many? *iku bun ka*, rather, more or less; *iku-hon?* *iku-mai?* *iku-nin?* *iku-tabi?* etc., see p. 113.

**iku** (irreg.), to go; see pp. 171, 251: *iki-au*, to chance to meet; *iki-chigau*, to cross and miss one another; *iki-kaeru*, to go and come back again; *iki-tagaru*, to want to go; *iki-todoku*, to reach, to be effectual; *itte shimau*, to go away.

**ikubaku**, how many? how much?

**ikura?** how much? *ikura ka*, *ikura mo*, *ikura de mo*, pp. 52, 113; *ikura mo nai*, there are hardly any.

**ikūsa**, war: *ikūsa wo suru*, to make war.

**iku(tsu)?** how many?—*ikutsu mo*, *ikutsu de mo*, see p. 52.

**ima**, now: *ima-doki*, or *ima-jibun*, now; *ima hitotsu*, one more; *ima motte*, see p. 73; *imasara*, now again; *ima ni itatte*, by this time.

**ima-imashii**, disagreeable.

**imashimeru** (2), to reprove, to warn (conf. p. 213).

**imi**, signification, meaning.

**imōto**, a younger sister.

**imu**, to shun.

**ina!** nay! *ina ya*, yes or no: *aru ka ina ya* or *ya ina ya*, whether there is or not.

**inai**, within the limits of; towards the interior.

**inaka**, the country (as opposed to the town).

**ine**, rice (growing).

**Indo**, India.

**inkyō**, see p. 352, note 11.

**inochi**, life.

**inori**, prayer; *inori wo suru*, to pray.

**inoru**, to pray.

**inu**, a dog.

**in-yō suru** (irreg.), to quote.

**ip-pai**, one cupful, full: *ip-pai na*, full; *ip-pai ni suru*, to fill.  
**ippan** (**no**), general, universal.  
**ippen**, a thorough change.  
**irā**, see p. 193.  
**irai**, henceforth, since, after.  
**iraserareru** (2), see pp. 171, 251.  
**irasshai** or **iraserare**, Imperative of *irassharu*, see pp. 171, 253.  
**irassharu** (irreg.), see pp. 171, 251; 223.  
**ireru** (2), to put in, to insert; to make (tea); conf. pp. 228—9.  
**iri-kumu**, to be complicated.  
**iri-mame**, parched peas.  
**iri-umi**, a gulf, a bay.  
**iriyō** (**na**), needed, necessary.  
**iro**, colour,: *iro-iro* (**no**), all sorts.  
**ironna**, all sorts, various.  
**iru**, to enter; conf. p. 228—9: *iri-komu*, to enter.  
**iru** (3), to be; see pp. 191, 223, 228—9, 251; ...*irarenai* (preceded by a negative), cannot do without.  
**iru** (3), to shoot.  
**irui**, garments, clothing.  
**isha**, a physician.  
**ishi**, a stone.  
**ishin**, authority.  
**isogashii**, busy.  
**isogi**, a hurry.  
**isogu**, to make haste.  
**issai**, whole, altogether; (with a neg.) not at all.

**issakujitsu**, the day before yesterday.  
**is-setsu**, a (tenable) opinion.  
**is-shin**, one person: *jibun is-shin*, oneself only.  
**isshō**, a whole life-time.  
**issho ni**, together.  
**is-shu**, one kind, a sort.  
**issui**, causing floods.  
**isu**, a chair.  
**itadaku**, to receive; see pp. 203, 250.  
**itai**, painful, hurting.  
**itameru** (2), to hurt (trans.).  
**itami**, pain.  
**itamu**, to hurt (intrans.).  
**itaru**, to reach: *ni itaru made*, down to: *ni itatte*, at.  
**itasu**, to do; conf. p. 195.  
**itatte**, very.  
**itchi**, union, unison.  
**itchō**, one morning, hence suddenly.  
**ito**, a string, thread: *itoguchi*, a clue.  
**itoma**, leave (of absence), dismissal: *mō o itoma itashimasū* (or *mōshimasū*), I must be saying good-bye; *itoma-goi*, leave-taking.  
**itou**, to avoid, to be weary of.  
**itsu**, same as *ichi*, one.  
**itsu?** when?—*itsu ka*, *itsu mo*, *itsu de mo*, see p. 52; *itsu made* (*tatte*) *mo*, see p. 71; *itsu no ma ni ka*, some time or other.



**itsūka**, five days, the fifth day of the month.

**itsū(tsu)**, five.

**itsuwari**, a lie.

**ittai**, altogether; but sometimes almost an expletive.

**it-tan**, once.

**it-tan**, one case.

**ittō**, first class, one degree.

**it-toki**, one hour, once.

**iu**, to say, see pp. 185, 251: *to itte*, see p. 83; *to iu*, see pp. 58, 69, 82; *to ka iu*, see p. 69; *to itte mo*, see p. 187; *to wa iedo mo*, see p. 187; *ii-dasu*, to say, to express, to enounce; *ii-kakeru*, to address, to speak to; *ii-kikaseru*, to tell; *ii-tsūkeru*, to order; *iu made mo nai*, needless to remark.

**iwa**, a rock.

**iwaba**, see p. 185.

**iwaku**, a Classical form of *iu*, to say; see p. 361, note 10.

**iwanya**, how much more.

**iwayuru**, see p. 369, note 20.

**iya!** nay! no! (rarely) or else: *iya na*, objectionable; *iya desū yo!* see p. 288, No. 31.

**iyagaru**, to dislike.

**iyashiku-mo**, even if, supposing that.

**iyoi-iyoi**, more and more.

**izen**, previously; *izen no*, previous.

**izumi**, a spring, a fountain.

**izure?** which? in any case; but

often a mere expletive: *izure no*, some...or other.

## J

**ja**, a contraction of *de wa*; see pp. 64, 97: *ja nai ka*, see pp. 64, 189; at the beginning of a sentence, well then.

**ja**, to be; see p. 223.

**jakkan**, (how) much, (how) many.

**jakuten**, a weak point.

**jama**, obstruction, impediment: *jama wo suru*, to be in the way; *o jama*, see pp. 247, 290 (No. 49).

**jano**, the Kyōto equiv. of *dano*.

**ji**, earth, ground.

**ji**, time, hour, as in *nan-ji?* what o'clock? *roku-ji han*, half-past six o'clock.

**ji**, a written character or word, specifically a Chinese ideograph: *ji wo hiku*, to look out a word.

**jibiki**, a dictionary.

**jibun**, a time, a season.

**jibun**, self: *jibun no*, one's own.

**jidai**, epoch, time.

**jiden**, an autobiography.

**jigi** (generally with *o*), a bow—of the head and body.

**jigoku**, hell.

**jihaku**, confession: *jihaku suru* to confess, to own.

**jijitsu**, a fact.

**jijō**, circumstances, reason.



**jikan**, a period of time, hour.  
**jika-dōchaku**, self-confutation.  
**jiki (ni)**, immediately.  
**jikīsan**, a vassal of sufficiently high rank to be allowed personal access to the Shōgun.  
**jikken-shitsu**, a laboratory.  
**jikkō suru** (irreg.), to execute, to practice.  
**jikō**, temperature, the state of the weather.  
**jikō**, effect of time.  
**jikoku**, an hour, time, period.  
**jimbutsu**, people, figures (as opposed to scenery), etc.  
**jimen**, a plot of ground.  
**jimmin**, the people (of a country).  
**jimusho**, an office.  
**jin**, a person, a man.  
**jinja**, a Shintō temple.  
**jinka**, a human habitation, a house.  
**jinrikī(sha)**, a jinrikisha, i.e., a species of bath-chair pulled by a man.  
**jinryoku suru** (irreg.), to endeavour, to do one's very best.  
**jinshu**, a race of men.  
**jirei**, an example.  
**jiriki**, one's own strength.  
**jiro-jiro**, furtively, by snatches.  
**Jirō**, a man's name; see p. 36.  
**jiron**, an opinion, a contention.  
**jisan suru** (irreg.), to bring (respectful).  
**jisatsu**, suicide: *jisatsu suru*, to commit suicide.  
**jisetsu**, a season, a time.

**jishin**, self.  
**jishin**, an earthquake.  
**jishimban**, a ward-office, a warden,—a kind of police-office and of policemen, under the Tokugawa *régime*.  
**jisho**, a dictionary.  
**jishu**, voluntary confession of crime.  
**jissai**, practice (as opposed to theory), fact.  
**jisuru** (irreg.), to refuse.  
**jiten**, a dictionary.  
**jitensha**, a bicycle.  
**jitsu**, truth: *jitsu no*, true.  
**jitsu-getsu**, the sun and moon.  
**jitsujō**, real state.  
**jitsurei**, an actual instance.  
**jiyū**, freedom, liberty: *jiyū-kei*, confinement; *jiyū na*, free; *jiyū-seido*, a free government; *jiyū-seido-ron*, radical opinions.  
**jizai**, freedom,—rather in private than in political matters.  
**jō**, passion, tenderness.  
**jō**, a lock: *jō wo orosu*, to lock.  
**jō**, the auxiliary numeral for mats.  
**jō**, on, with regard to, in the matter of, from the standpoint of, as *gakumon-jō*, from the standpoint of erudition.  
**jō**, an article, a line.  
**jōbu (na)**, sturdy, solid, strong.  
**jōbukuro**, an envelope.  
**jochū**, a maid-servant.  
**jōdan**, a joke: *jōdan wo iu*, to

joke; *jōdan-majiri ni*, half-jokingly.

**jogwai suru** (irreg.), to exclude, abolish.

**jōjō**, circumstances: *jōjō wo kumu*, to take circumstances into account.

**jōki**, steam.

**jōkoku**, an appeal.

**jōrei**, an official regulation.

**jōriku suru** (irreg.), to land (intrans.).

**jōro** (*jorō*), a courtesan.

**jōsama** (generally with *o* prefixed), a young lady, Miss, a daughter (honorific).

**jōso**, an appeal.

**jōtō**, first-class; *jōtō-shakwai*, aristocratic society.

**jōyaku**, an agreement, a treaty: *jōyaku wo musubu*, to make a treaty.

**jōzu (na)**, a good hand at, skilful.

**ju**, age, longevity.

**jū**, the *nigoried* form of *chū*; see p. 146.

**jū**, ten: *jū-man*, a hundred thousand; *jū ni hak-ku*, (lit. eight or nine out of ten), ten to one.

**juban**, a shirt.

**jūbun**, plenty, ample, quite.

**jū-go**, fifteen: *jū-go-nichi*, fifteen days, the fifteenth day of the month: *jū-go-roku*, fifteen or sixteen.

**jū-gwatsu**, October.

**jū-hachi**, eighteen; *jū-hachi-ni-*

*chi*, eighteen days, the eighteenth day of the month.

**jū-ichi**, eleven: *jū-ichi-nichi*, eleven days, the eleventh day of the month.

**jū-ichi-gwatsu**, November.

**jūji suru** (irreg.), to engage in.

**jū-jū**, over and over again.

**jū-ku**, nineteen: *jū-ku-nichi*, nineteen days, the nineteenth day of the month.

**jukuryō**, serious reflection.

**jūkyō**, residence; *jūkyō suru*, to reside.

**jumbi**, preparations.

**jumoku**, a tree.

**jumpū**, a fair wind.

**jun**, the regular order or turn.

**jū-ni**, twelve: *jū-ni-nichi*, twelve days, the twelfth day of the month.

**jū-ni-gwatsu**, December.

**junjo**, order, sequence, turn.

**junsā**, a policeman.

**jūō**, lengthwise and crosswise, to and fro.

**jūrai**, hitherto.

**jū-roku**, sixteen: *jū-roku-nichi*, sixteen days, the sixteenth day of the month.

**jū-san**, thirteen: *jū-san-nichi*, thirteen days, the thirteenth day of the month.

**jū-shi**, fourteen.

**jū-shichi**, seventeen: *jū-shichi-nichi*, seventeen days, the seventeenth day of the month.

## K

**ka**, a mosquito.  
**ka**, an auxil. numeral ; see p. 109.  
**ka ?** an interrogative postposition ;  
 see pp. 68, 55 : *ka mo*, see p. 72 ;  
*ka mo shiren*, perhaps.  
**ka** (in compounds) ; house, oftener  
 a person.  
**kaban**, a portmanteau, a leather  
 bag.  
**kabe**, a mud wall.  
**kabu**, a stump, used as the auxi-  
 liary numeral for shrubs.  
**kabu**, stock, shares : *kabu-nushi*,  
 a shareholder.  
**kabuki**, a dramatic performance.  
**kabuseru** (2), to put on to an-  
 other's head, to impute.  
**kado**, a corner.  
**kado**, a gate, sometimes an item.  
**kaeri**, the way back ; *kaeri-gake*  
*ni*, on the way back.  
**kaeru**, to return (intrans.), hence  
 to go away : *kaeri-michi*, the way  
 back.  
**kaeru** (2), to change (trans.), to  
 exchange, to substitute.  
**kaesu**, to give back, to send back,  
 to return (trans.).  
**kaesu-gaesu**, over and over  
 again.  
**kaette**, contrary to what one  
 might have expected, rather.  
**kagaisha**, an aggressor, offender.  
**kagami**, a mirror.

**kage**, shade, shadow, reflection,  
 hence influence : *no kage ni*, in  
 the shadow of, behind : *o kage*  
*sama*, see p. 293, No. 84-5.  
**kagen**, amount, hence flavour,  
 also the bodily feelings ; conf. p.  
 288, No. 32, foot-note.  
**kagi**, a key.  
**kagiri**, a limit, as long as : *kagiri*·  
*no nai*, boundless.  
**kagiru**, to limit, to be limited : ...  
*ni kagirazu*, is not restricted to  
 ..., not only.  
**kago**, a kind of palanquin.  
**kaifuku suru** (irreg.), to restore,  
 repair.  
**kaigun**, the navy.  
**kaihen**, the sea-shore.  
**kai-inu**, a pet dog.  
**kaijō**, the surface of the sea : *kai*·  
*jō-hoken*, marine insurance.  
**kaiko**, a silkworm.  
**kaikoku suru** (irreg.), to open  
 a country (to foreign trade,  
 etc.).  
**kaikwa**, civilisation : *kaikwa su*·  
*ru*, to become civilised.  
**kaikwa**, repentance.  
**kaimono**, a purchase, shopping :  
*kaimono wo suru*, to shop.  
**kairyō**, improvement.  
**kaisan**, dispersion, adjournment.  
**kaisei**, amendment, revision :  
*kaisei suru*, to revise.  
**kaishin**, reform : *kaishin suru*,  
 to reform.  
**kaji**, a rudder.

**kaji**, household affairs: *kaji-mu-ki*, the state of a household.

**kakageru** (2), to raise, to publish.

**kakari**, having to do with, as in *kakari no mono*, the person in charge; *kakari-ai*, implication,—e.g. in a crime.

**kakaru**, to hang (intrans.), to be in place, e.g. a bridge; see also p. 218: *o me ni kakaru*, see p. 74. Sometimes *kakaru* means to cost, also to take time.

**kakawarazu**, in spite of.

**ake**, a broken fragment, a bit.

**ake-au**, to discuss, to bargain, to arrange about.

**ake-hiki**, bargaining.

**kakemono**, a hanging scroll.

**kakene**, an overcharge: *kakene wo iu*, to make an overcharge.

**akeau** (2) to run.

**akeru** (2), to be flawed or nicked, to wane.

**akeru** (2), to hang (trans.), to put; see also p. 219.

**akeru** (2), to be able to write; conf. p. 206.

**kaketsu**, adopting, passing,—as a motion.

**kaki-mono**, a document.

**kaki-tsūke**, a note, a memorandum, a bill.

**Kakka**, Your or His Excellency.

**kakkoku**, all countries, foreign countries in general.

**kaku**, an angle: *kaku-zatō*, loaf-sugar.

**kaku**, each (in compounds).

**kaku**, thus: *kaku no gotoki*, such; *kaku made*, to such an extent.

**kaku**, to scratch, to write; *kaki-naosu*, to write out fair; *kaki-owaru*, to finish writing; *kaki-sokonau*, to make a mistake in writing; *kaki-tomeru*, to register; *kaki-tsūkeru*, to jot down.

**kakubetsu** (no or na), different, special.

**kakudan** (na), special.

**kakugi**, a cabinet council.

**kakugo**, determination, readiness.

**kakujitsu**, every other day.

**kakumei**, a revolution (in government, etc.).

**kakureru** (2), to hide (intrans.).

**kakuritsu suru** (irreg.), to stand firm, to establish firmly.

**kakushin**, reform.

**kakūsu**, to hide (trans.).

**kamau**, to have to do with, to meddle with, to matter: *kamai-masen*, it doesn't matter.

**kamban**, a signboard.

**kamben**, forbearance, forgiveness: *kamben-zuyoi*, patient.

**kame**, a tortoise: *kame-no-ko*, ditto in Tōkyō Colloquial.

**kami**, above, upper: *o kami*, the government; *o kami san*, see *okamisan*.

**kami**, a Shintō god or goddess.



Most of the Protestant missionaries use this term to denote the Christian God.

**kami** (**no ke**), the hair of the head : *kami-yui*, a hair-dresser.

**kami**, paper : *kami-ire*, a pocket-book.

**Kamigata**, a general designation for the old capital Kyōto and its neighbourhood.

**kaminari**, thunder.

**kami-shimo**, above and below, hence a samurai's ceremonial coat and a divided skirt.

**kamo**, a wild-duck.

**kampan**, the deck of a vessel.

**kampeki**, the temper (of a person) : *kampeki ni sawaru*, to irritate one's temper.

**kampuku**, see *kanshin*.

**kamu**, to bite.

**kan**, interval ; see p. 118.

**kan**, heating : *kan wo tsūkeru*, to heat *sake*.

**Kana**, the Japanese syllabic writing ; see p. 9.

**kanagu**, metal work, metal fastenings.

**kanai**, inside a house, all the members of a household ; hence a humble word for wife.

**kanarazu**, positively, certainly.

**kanau**, to correspond, to agree with, to eventuate, to succeed.

**kan-dan**, cold and heat, temperature.

**kandankei**, a thermometer.

**kane**, metal, money : *kane-ire*, a purse ; *kane-mochi*, a rich man.

**kane**, a bell.

**kaneru** (2), to be unable : see p. 203.

**kanete**, beforehand, together.

**kangae**, consideration, reflection, a thought, an intention : *kangae wo okosu*, to have an idea come into one's head ; *kangae ga tsūku*, to hit on an idea ; *kangae no ue*, on consideration.

**kangaeru** (2), to consider, to reflect.

**kangamiru** (3), to look at, consider.

**kangoku**, a convict prison.

**kan-in**, adultery.

**kanji**, a feeling : *kanji ga okoru*, to begin to feel.

**kanjiru** (3), to feel.

**kanjō**, an account, a bill : *kanjō wo suru*, to do accounts.

**kankwa**, influence.

**kannan**, toil, hardship.

**kannin**, patience : *kannin suru*, to be patient.

**kannushi**, a Shintō priest.

**kano**, Classical for *ano*, that.

**Kan-on**, see p. 7.

**kanshaku**, a quick temper : *kanshaku-mochi*, quick-tempered.

**kanshin**, admiration, astonishment : *kanshin suru*, to admire, to be astonished at.

**kanshu**, hot *sake*.

**kantei**, examining and judging :



*kantei suru*, to judge (as a connoisseur).  
**kanzen**, incitation to virtue.  
**kanzuru** (irreg.), see *kanjiru*.  
**kao**, the face: *kao-zoroi*, every-body being present, the full troupe.  
**Kara**, China.  
**kara**, a postposition; see pp. 70, 275: *kara ni*, *kara shite*, see p. 70; *kara to itte*, see p. 83.  
**kara**, a collar (from the English).  
**kara (na)**, empty.  
**karada**, the body (of any living creature).  
**karamu**, to twine (intrans.).  
**kare**, Classical for *are*, that: *kare kore*; this, that, and the other; more or less, pretty well.  
**kari** (in compounds), temporary.  
**kariru** (3), to borrow, to hire; conf. pp. 164, 251: *kari-kiru*, to hire the whole of.  
**karōjite**, barely.  
**karonjiru** (3), to think lightly of.  
**karui**, light: hence soft (in speaking of water).  
**kasa**, a broad sun-hat, a parasol, an umbrella.  
**kasa**, quantity, amount.  
**kasamaru**, to be piled up, to be repeated.  
**kasaneru** (2), to pile up, to repeat.  
**kasanete**, several times, again.  
**kashikoi**, awe-inspiring; also clever.

**kashikomaru**, to receive orders respectfully: *kashikomarima-shita*, all right, Sir!  
**kashikomu**, to reverence.  
**kashikosa**, sublimity, cleverness.  
**kashi-nagaya**, a *nagaya* to let. (conf. p. 281, foot-note 3.)  
**kashira**, the head, a chief, a superior.  
**kassai**, applause.  
**kasu**, to lend, to let (e.g. a house).  
**kata**, the side of anything, a direction, hence one side, one: *kata-ashi*, one foot; *kata-gata*, at the same time as on the occasion of: *kata-kage*, shade on one side of the road: *kata-te*, one hand; (*o*) *kata*, a gentleman, a lady; *ano kata*, he, she: *kono kata* sometimes means since.  
**kata**, a shoulder: *kata-saki*, ditto.  
**katachi**, shape, form.  
**katai**, hard, stiff; hence strict, honest.  
**Kata-kana**, the square form of the Japanese syllabary.  
**kataki**, an enemy (private).  
**katamaru**, to grow hard.  
**katamukeru** (2), to bend to one side (trans.).  
**katana**, a sword: *katana-ya*, a sword-shop, a dealer in swords.  
**katazukeru** (2), to put away, dispose of.  
**katchiri**, a word expressive of the sound of clicking.

**katei**, home.

**katō**, low class, third class (on railways, etc.).

**katoku**, the headship of the family.

**katsu**, to conquer, to win.

**katte**, will, choice, (hence) convenience, (hence) kitchen; *go katte desū*, you can do as you like; *katte narete iru*, to know one's way about a house.

**katto**, an onomatopoeia for suddenness.

**kau**, to buy: *kai-ageru*, to buy up (said of the government); also to buy at a higher price; *kai-kiru*, to buy up the whole of; *kai-mono*, a purchase; *kai-toru*, to buy.

**kau**, to keep (domestic animals).

**kawa**, a river.

**kawa**, the skin, rind, or bark of anything; leather.

**kawaii**, pet, dear little, poor little.

**kawaisō**, worthy of pity, in distress.

**kawaku**, to get dry: *kawaite iru*, to be dry; *nodo ga kawakimashita*, I am thirsty.

**kawari**, a change,—especially for the worse: *no kawari ni*, instead of; *sono kawari ni*, on the other hand, see also p. 99; *kawari no otoko*, another man (instead of the usual one); *kawari-mono*, an eccentric person.

**kawaru**, to change (intrans.), to be a substitute.

**kawazu**, a frog.

**kaya**, a mosquito-net.

**kayasū**, vulg. for *kaesu*.

**kayō**, (from *kono yō*), this kind, thus.

**kayō**, to go backwards and forwards, to attend (e.g. a school).

**kaza-kami**, (to) windward.

**kazari**, an ornament.

**kaze**, the wind, sometimes a fit (of passion etc.): *kaze wo hiku*, to catch cold.

**kazoeru** (2), to count.

**kazu**, a number.

**ke**, a hair, hairs on the human body, the wool of animals.

**ke!** an expletive; see p. 237.

**kedamono**, a quadruped.

**kega**, a wound: *kega suru*, to be wounded, to hurt oneself.

**kegasu**, to defile.

**kei**, punishment: *keibatsu*, a penalty; *keihō*, a penal code; *keihōten*, ditto; *keiji-soshōhō*, the law for the conduct of criminal actions; *keimei*, a penalty; *keisei*, penal regulations; *keiten*, a penal code.

**keiba**, a horse-race.

**keiben** (na), easily to be used, convenient.

**keiken**, experience.

**keiko**, practice, study: *keiko wo suru*, to practise.

**keikwa**, passage, a way of

getting along : *keikwa suru*, to pass (as in time).  
**keikwaku**, a design, an intention, a plan.  
**keisatsū-kwan**, a police officer.  
**keisatsū-sho**, a police-station.  
**keishoku**, scenery.  
**keizai-gaku**, political economy ;  
*keizai-gakūsha*, a political economist.  
**kekkō (na)**, splendid.  
**kekkō suru** (irreg.), to carry into execution.  
**kekkon**, marriage.  
**kekwa**, a result.  
**kembutsu**, looking at, sight-seeing, sometimes spectators : *kembutsu suru*, to go to see (sights, etc.).  
**kemmaku**, the air (fig.), attitude.  
**kempō**, a constitution (polit.).  
**kemuri**, smoke.  
**ken**, a matter, a case.  
**ken**, the auxiliary numeral for houses.  
**ken**, rights (polit. etc.).  
**ken-i**, power, authority.  
**kenjutsu**, swordsmanship.  
**kenkwa**, a quarrel : *kenkwa suru*, to quarrel.  
**kenkyū**, investigation, research :  
*kenkyū suru*, to investigate.  
**kennō**, power, authority.  
**kennon**, danger : *kennon na*, dangerous.  
**kenri**, a right, a privilege.  
**kenryoku**, power.

**kerai**, a retainer, a follower.  
**keredo(mo)**, though, but ; see p. 187.  
**keru** (2), to kick, rarely to outdo.  
**kesa**, this morning.  
**keshikaran**, outrageous, absurd.  
**keshiki**, a view, scenery, appearance.  
**kesshite**, positively, certainly ; (with a neg.) never.  
**kessuru** (irreg.), to decide.  
**kesu**, to extinguish.  
**ketchaku**, decision, final resolve :  
*ketchaku no*, positive, lowest (in price).  
**ketsudan**, a decision.  
**ketsugi**, a decision.  
**kettei suru** (irreg.), to decide.  
**kezuru**, to cut (off), to erase.  
**ki**, the spirits (of a person), sometimes intention : *ki ga tsūku*, to have one's attention called to something ; *ki ni iru*, to be agreeable to one ; *ki no kiita*, quick-witted ; *ki wo kikaseru*, to show wit or tact ; *ki wo otosu*, to let one's spirits droop ; *ki wo tsūkeru*, to pay attention.  
**ki**, a tree, wood (the material) : *ki no mi*, a fruit, a berry ; *ki-nobori*, climbing trees.  
**ki**, an honorific prefix, see p. 143.  
**ki**, the indef. form of *kuru*, to come.  
**ki**, a termination of adjectives ; see p. 121.  
**ki**, a record.

**kibisho**, a tea-pot.

**kibō**, a desire; *kibō suru*, to desire, to hope.

**kibun**, the bodily feelings: *kibun ga warui*, to feel unwell.

**kichigai (no)**, mad.

**kichi-nichi**, a lucky day.

**kido**, a small door, a wicket.

**kifū**, a disposition of the mind.

**ki-gae**, a change of clothes.

**kigai**, danger, harm.

**kigen**, the bodily feelings: *go kigen yō*, I wish you good health; see also p. 333, foot-note 32.

**ki-iroi**, yellow.

**kiji**, a pheasant.

**ki-jōbu**, of good cheer, not alarmed.

**kikai**, a machine.

**kikaseru (2)**, to inform.

**kikidasu**, to hear of.

**kiki-me**, efficacy, acting (as a drug).

**kikō**, climate, temperature.

**kikoeru (2)**, to be audible, to be able to hear.

**kikoku**, (your) august country.

**kiku**, a chrysanthemum.

**kiku**, to hear, to listen; (conf. p. 251); hence to ask, to enquire, as *kiki ni yaru*, to send to enquire; less often to have an effect, to act (e.g. as a drug): *kiki-gurushii*, unpleasant (to hear); *kiki-sokonau*, to fail to hear; *kiki-tsūkeru*, to happen to hear, to notice.

**kikwan**, an organ.

**kimari**, a fixed arrangement: *kimari ga nai*, there is no rule.

**kimaru**, to be fixed: *warui ni kimatte oru*, there is no doubt of its wrongfulness.

**kimen**, a bugbear.

**kimeru (2)**, to decide, to fix.

**kimi**, a prince, a sovereign; hence you.

**kimi**, feelings: *kimi ga warui*, to feel frightened.

**kimo**, the liver: *kimo wo tsubushi-nashita*, lit. burst the liver, i.e. I was astounded.

**kimono**, clothes, specifically the long upper robe worn by the Japanese: *kimono wo kiru*, to dress; *kimono wo nugu*, to undress.

**kinpen**, a neighbourhood.

**kin**, gold, money.

**kin**, a pound (in weight).

**kinchaku**, a purse: *kinchakū-kiri*, a pickpocket.

**kingyo**, a goldfish.

**kinin**, a sum of money.

**kin-itsu**, equal, similar.

**kinjiru (3)**, to forbid.

**kinjitsu**, a few days hence.

**kinjo**, neighbourhood.

**kinjū**, birds and beasts.

**kinki**, joy: *kinki ni taezu*, to be overcome with joy.

**kinko**, confinement (penal).

**kinō**, yesterday.

**kinodoku** (lit. poison of the



- spirit), regret or concern felt for others: *o kinodoku sama*, see p. 247.
- kinsen**, } money.  
**kinsu**, }
- kinu**, silk.
- kinzai**, a suburb, the country near a town.
- ki-ō (no)**, past, former.
- kippu**, a ticket.
- kirai**, averse to; see p. 65.
- kirare-zon**, see end of pp. 464-5.
- kirasu**, to be out (of an article); see p. 216.
- kirau**, to dislike.
- kire**, stuff (for clothes, etc.), a bit.
- kirei (na)**, pretty, neat, clean.
- kireru (2)**, to cut (intrans.), to snap; see p. 206.
- kiri**, a suffix derived from *kiru*, to cut, and meaning only. It is also pronounced *kkiri* and *giri*: *fūtari-giri*, only two people.
- kirido**, a garden-gate.
- kiri-doku**, see end of pp. 464-5.
- kiriritto shīta**, sharp, vivacious, well-defined.
- Kirisūto**, Christ: *Kirisūto-kyō*, Christianity.
- kiritsu**, standing up.
- kiru**, to cut, (hence) to kill, see also p. 219: *kiri-komu*, to cut into; *kiri-korosu*, to cut to death; *kiri-sūteru*, to kill and do for; *kiri-tsūkeru*, to cut at.
- kiru (3)**, to wear, to have on or put on (clothes): *ki-kaeru*, to change one's clothes.
- kiryō**, countenance, looks.
- kisaki**, an empress or queen consort.
- kīsama**, you; see p. 47.
- kisen**, a steamship.
- kisha**, a railway train.
- kishō**, spirit, temper, *kishō na*, spirited.
- kiso**, foundation, basis.
- kīsoku**, a law.
- kissaki**, the point of a blade.
- kisuru (irreg.)**, to attribute, to result in.
- kita**, north.
- kitai (na)**, queer.
- kitaku**, returning home.
- kitanai**, } dirty.  
**kitanarashii**, }
- kitaru**, same as *kuru*, to come.
- kitei**, settlement, regulation.
- kitsuen-shitsu**, a smoking-room.
- kitte**, a ticket, a stamp.
- kitto**, positively, without fail.
- kiun**, tendency of the age.
- kiwamaru**, to be settled, finished; to be carried to an extreme.
- ki-yō (na)**, handy, clever.
- kizasu**, to sprout.
- kizetsu suru (irreg.)**, to faint.
- kizu**, a wound, injury, flaw.
- kizukai**, anxiety.
- kke**, an expletive, see p. 237.
- kkiri**, see *kiri*.
- ko**, an auxiliary numeral; see p. 109.



**ko**, powder.

**ko**, a child, the young of any animal; hence used as a prefix to form diminutives, as *kirei*, pretty; *ko-girei*, rather pretty; see also p. 143.

**ko**, archaic for *ki*, a tree, still used in *ko no ha*, the leaves of trees.

**kō**, a harbour (in compounds).

**kō**, merit, great deeds, a feat.

**kō**, thus, like this, in this way: *kō iu*, this kind of, such as this; *kō suru to*, if one does this.

**kō** or **kōkō**, filial piety: *kō wo tsūkusu*, to be very filial.

**kō**, efficacy.

**kobamu**, to oppose, refuse.

**koban**, an obsolete gold coin of an oval shape.

**kōban(-sho)**, a police-box.

**kōbe**, the head.

**koboreru** (2), to get spilt.

**kobosu**, to spill (trans.).

**kobune**, a boat.

**kochi**, or **kochira**, here.

**kōdai (na)**, gigantic, immense.

**kōdan**, a lecture.

**kōdankwai**, a lecture society.

**kōdō**, action.

**kōdō**, equity, justice.

**kodomo**, properly the plural children, but also used for the singular child; *kodomo ga dekiru*, children are born; *kodomo-rashii*, childish.

**koe**, the voice: *koe wo kakeru*, to cry out.

**kōen(-chi)**, a public garden or park.

**ko-gatana**, a penknife.

**kōgō**, an empress or queen consort.

**kogoe**, a low voice.

**kogoto**, scolding: *kogoto wo iu*, to scold.

**koguchi**, a clue: *koguchi ga tatsu*, to obtain a clue.

**ko-gusuri**, powders (medicine).

**kōhei (na)**, fair, just.

**koi**, (sexual) love: *koi no michi*, ditto.

**koi**, strong, thick (said of liquids).

**kōi**, action.

**koi-guchi**, the joint where the sword-handle and scabbard of a sword meet: *koi-guchi wo kiru*, to loosen a sword for use.

**kōin**, time.

**ko-ishi**, a pebble.

**koitsu**, a contraction of *kono ya-tsu*, this fellow, this rascal.

**kōken**, result.

**kokka**, a country, state.

**kokku**, hard work, toil.

**kokkwai**, a parliament.

**koko**, here: *koko ni*, here, but sometimes thereupon, well.

**kōkō**, filial piety.

**kokoera**, hereabouts.

**kōkoku**, an advertisement (especially in a newspaper).

**kokonoka**, nine days, the ninth day of the month.

**kokono(tsu)**, nine.

**kokoro**, the heart (metaph.):

*kokoro-arige*, the appearance of a tender passion; *kokoro-eru* (2), to know, to remember; *kokoro-gake*, interest taken in or attention paid to something; *kokoro-gakeru*, to pay attention; *kokoro-miru* (3), to try; *kokoro-mochi*, the feelings (especially bodily ones); *kokoro-yasui*, intimate, great friends; *kokoro-yoi*, comfortable, well; *kokoro-zashi*, intention, resolve; *kokoro-zuku*, to notice.

**koku**, a country; used only in compounds.

**kokuji-han**, a political offence.

**koku(na)**, cruel.

**kokuhaku suru** (irreg.), to confess, to announce.

**kokumin**, the people of a country.

**kokusai-hō**, international law.

**kōkwa**, efficacy, result.

**kōkwai**, repentance, regret: *kō-kwai suru*, to repent.

**kokyō**, lit. the old village, i.e., home, one's native place.

**kōkyū**, investigation.

**komakai** or **komaka (na)**, minute, small: *komaka ni*, in detail.

**kōman**, pride, conceit, *kōman na*, proud.

**komaru**, to be in a quandary, to be in trouble; conf. p. 149.

**komban**, to-night: *komban wa!* see p. 289, No. 42.

**kome**, hulled rice.

**kōmei**, light.

**komeru** (2), to stuff into.

**komo-gomo**, alternately, hence all.

**komori**, a nurse, a governess.

**komoru**, to be inside something else, to be shut up.

**komu**, to stuff into; see also p. 219: *komi-ageru* (2), to retch, less often to have a sudden feeling or impulse (e.g. of anger).

**kōmuru**, to receive from a superior.

**kon**, dark blue.

**kona**, fine powder, flour.

**konaïda**, a short while ago, recently.

**konata**, hither.

**konda**, a contraction of *kondo wa*, this time, now.

**kondate**, a bill of fare.

**kondo**, this time.

**kon-i**, intimacy; friendly feelings: *kon-i na*, intimate.

**kon-in**, marriage.

**konna**, this kind of, such as this.

**konnann**, a difficulty.

**konnichi**, to-day; *konnichi wa!* see p. 289, No. 44.

**kono**, this (adj.): *kono nochi*, hereafter.

**kōnō**, a good result, efficacy.

**konomu**, to like.

**konrei**, a wedding.

**konzatsu**, confusion.

**koppu**, a glass (from the Dutch *kop*, a cup).

**koraeru** (2), to endure, to bear :  
*korae-kirenai*, cannot endure any longer.

**korasu**, to chastise.

**kore**, this (subst.): *kore kara* or *kore yori*, henceforward ; *kore made*, hitherto. For the interjectional use of *kore*, see p. 239.

**korera** (byō), cholera (from the English word).

**kōri**, ice.

**koro**, a period, a time.

**korobasu**, to roll (trans.).

**korobu**, to roll (intrans.), to fall down.

**korosu**, to kill.

**kōru**, to freeze (intrans.): *kōri-tsūku*, to stick together through freezing, to freeze over.

**korya** ! see p. 239.

**kosaeru** (2), a vulgar contraction of *koshiraeru*.

**kōsai**, intercourse.

**kōshaku**, an explanation, a lecture,

**koshi**, the loins : *koshi wo kakeru*, to sit down ; *koshi ga nukeru*, lit. the loins getting put out of joint, hence to be crippled,—especially through fright ; *koshi-nuke*, a coward ; *hayagoshi ga nukeru*, to become unable to move through fright.

**Kōshi**, Confucius.

**koshiraeru** (2), to prepare.

**koshō**, pepper.

**kōshō** (na), exalted, sublime.

**kōshō suru** (irreg.), to negotiate.

**kōshū**, the public.

**kōshudai**, a scaffold.

**koso**, an emphatic particle. In the Written Language, *koso* brings about the change in the termination of the succeeding verb, generally *e* for *u*, as...*koso are* (for *aru*).

**kōsoku suru** (irreg.), to restrain.

**kosu**, to cross (a mountain).

**kosui**, a lake.

**kosuru**, to rub.

**kotae**, an answer.

**kotaeru** (2), to answer.

**kotchi**, vulgar for *kochi*, here.

**koto**, an (abstract) thing,—not to be confounded with *mono*, a (concrete) thing ; see pp. 38-9 ; 79, 178 : *koto no hoka*, extraordinary, exceptional.

**kōtō**, high class : *kōtō-gakkō*, a High School.

**koto ni suru** (irreg.), to differentiate.

**kotoba**, a word, a language :  
*kotoba wo kaesu*, to retort.

**kotogara**, a matter, circumstance.

**kotogotoku**, all, completely.

**kotoshi**, this year.

**kotowari**, a refusal, also an excuse.

**kotowaru**, to refuse, to excuse oneself ; less often to explain, to mention.

**kotozuke**, a message.

**kōtsū**, intercourse.  
**kotsun to**, with a thump or thud.  
**kowagaru**, to be frightened.  
**kowai**, afraid, also frightful.  
**kowareru** (2), to break (intrans.).  
**kowasa**, dreadfulness, hence fear.  
**kowasu**, to break (trans.).  
**koya**, a hut.  
**kōyō**, red (autumn) leaves : *kōyō suru*, to turn red (said of the leaves of trees).  
**kōyō**, efficacy.  
**kōzai**, death by hanging.  
**ko-zashiki**, a small room.  
**kozō**, originally a Buddhist acolyte, now applied to any little lad or shop-boy.  
**kozukai**, a house-coolie, an errand boy ; small expenses ; *kozukai-zeni*, pocket money.  
**ku**, nine.  
**ku**, a stanza, one half of a stanza.  
**ku**, the indefinite or adverbial termination of adjectives ; see pp. 120, 122.  
**kū(na)**, empty, hence useless.  
**kubetsu**, a difference ; *kubetsu suru*, to discriminate.  
**kubi**, the neck, the head.  
**kūchi**, the mouth, an opening : *kūchi-benkō (na)*, glib ; *kūchi-bue wo fuku*, to whistle ; *kūchi-yaku-soku*, a verbal promise ; *kūchi ga kiku*, to be able to speak (e.g. a young child).  
**kudakeru** (2), to break into pieces (intrans.).

**kudaru**, to descend.  
**kudasai**, or **kudasare**, Imperative of *kudasaru* ; see pp. 171, 242, 253.  
**kudasaru**, to condescend, to give, conf. p. 171.  
**kudoī**, verbose, tedious.  
**kūfū**, a contrivance, a dodge, a plan.  
**ku-gwatsu**, September.  
**kujō**, a complaint.  
**ku-jū**, ninety.  
**kūki**, the air, the atmosphere.  
**kumi**, a set, a clique ; also an auxiliary numeral ; see p. 112.  
**kumo**, a cloud.  
**kumoru**, to get cloudy ; *kumotte iru*, to be cloudy.  
**kun**, a prince, a lord, also Mr. ; see p. 258.—Used chiefly in composition, as *shokun*, gentlemen, lit. all (you) princes.  
**kun nasai**, see p. 254.  
**kuni**, a country, a province ; *o kuni*, your (honourable) country.  
**kunjū**, a crowd ; *kunjū suru*, to crowd (intrans.).  
**kura**, a godown ; see p. 13, footnote.  
**kurai**, rank, hence quantity, about, such as to ; *dono kurai ?* how much.  
**kurai**, dark.  
**kuramasu**, to darken, bewilder ; *ato wo kuramasu*, to destroy all trace.  
**kurasa**, darkness.



**kurashi**, a livelihood ; *kurashi wo tateru*, to gain a livelihood.

**kurasu**, to spend time, to live.

**kure-gata**, twilight (evening).

**kureru** (2), to give ; see pp. 171, 254.

**kureru** (2), to grow dark ; *hi ga kureru*, the daylight is waning, it is getting dark.

**kūri**, an empty fancy, a mere hypothesis.

**kurō**, trouble, pains ; *go kurō sama*, see p. 247.

**kuroi**, black.

**kuro-megane**, black goggles.

**kuru** (irreg.), to come ; see pp. 158, 193 ; 133, 198, 212 : *ki-kaka-ru*, to happen to come ; *motte kuru*, to bring ; *totte kuru*, to fetch ; *konaku naru*, to leave off coming.

**kuruma**, a wheel, anything moved by a wheel, specifically a jinrikisha : *kuruma-ya*, a jinrikisha man.

**kurushii**, painful, in pain : *kurushi-magire*, distraction caused by pain, terrible throes ; ..... *mo kurushiku nai*, there is no harm in, may.....

**kurushimi**, distress, toil.

**kurushimu**, to be distressed.

**kūsa**, a plant, a herb.

**kūsai**, stinking.

**kūsari**, a chain.

**kūsaru**, to rot.

**kūse**, a bad habit or trick.

**kūshi**, a comb.

**kūsuri**, medicine : *kūsuri ni naru*, to be good for one's health.

**kūtabireru** (2), to get tired : *kūtabirete iru*, to be tired ; conf. p. 204.

**kutsu**, a boot, a shoe : *kutsuya*, a bootmaker's shop, hence a bootmaker.

**kutsū**, pain, suffering.

**kuttsuku**, to stick close to.

**kuu**, to eat : *kui-taosu*, to cause loss (e.g. to an innkeeper) by eating food and not paying for it ; *kui-tsūku*, to bite (as a dog, etc.).

**kuwaeru** (2), to add. Sometimes pronounced *kuwōru* ; *kuworu ni*, moreover.

**kuwashii**, minute, exact.

**kuyaku**, hard labour.

**kuyashigaru**, to feel sorry.

**kuzureru** (2), to crumble, to break to pieces (intrans.).

**kuzusu**, to smash.

**kwai**, an association, a society, a meeting, a church (metaph.).

**kwai**, a chapter.

**kwaichū**, in the bosom or pocket.

**kwaidō**, a meeting-house, a church, a chapel.

**kwai-in**, a member (of a society, etc.).

**kwairaku**, joy ; pleasure.

**kwaisha**, a company.

**kwaiwa**, conversation : *kwaiwa-sho*, a conversation book.

**kwaizen**, moral reformation.



**kwaji**, a conflagration, a fire.

**kwakushaku**, see p. 358, note 3.

**Kwampō**, the "Official Gazette."

**kwan**, a can; conf. p. 22: *kwan-zume*, tinned (provisions).

**kwan-in**, an official.

**kwankei**, connection, relation, having to do with something else: *kwankei suru*, to be related; *kwankei wo tsūkeru*, to get into relations.

**kwankōba**, an industrial bazaar.

**kwannen**, an idea.

**kwansei**, completion.

**kwashi**, any sweetmeat, such as a bonbon, cake, or pudding.

**kwasuru** (irreg.), to impose, inflict.

**kwasai**, calamity caused by fire: *kwasai-hoken*, fire insurance.

**kwatsuro**, a means (especially of livelihood).

**kwayōbi**, Tuesday.

**kwazan**, a volcano.

**kwazoku**, a nobleman.

**kyaku**, a guest, a customer, a fare: *kyakurai*, the advent of guests, a visit, a party; *kyakuma*, a drawing-room.

**kyaku**, the auxiliary numeral for chairs and tables.

**kyan-kyan**, the sound which dogs make in yelping.

**kyō**, to-day: *kyō-jū*, during to-day, by to-night.

**kyō**, a sutra.

**kyōdai**, brothers; hence sometimes

brothers and sisters: *kyōdai-naka*, the terms on which brothers stand.

**kyōgen**, a play, a drama.

**kyōgū**, environment, surrounding circumstances.

**kyōhaku suru** (irreg.), to threaten.

**kyōju**, instruction: *kyōju suru*, to teach.

**kyōiku**, education.

**kyōka**, a species of comic poem; conf. p. 486.

**kyoku**, a bureau or subdivision of a government department, an office.

**kyōkun**, instruction: *kyōkun wo tareru*, to impart instruction.

**kyōkūtan**, the acme, *ne plus ultra*.

**kyōkwai**, an association.

**kyōkwai**, a church (metaph.).

**kyōkwaidō**, a church, a chapel, a meeting-house.

**kyonen**, last year.

**kyoryūchi**, land set apart for foreigners to reside in.

**kyōshi**, a teacher.

**kyū**, old, ancient.

**kyū**, rare for *ku*, nine.

**kyū (na)**, sudden.

**kyūji**, waiting at table, a waiter: *kyūji wo suru*, to wait at table.

**kyūjitsu**, a holiday.

**kyūkin**, wages.

**kyūryō**, salary.

**kyūsai**, help, relief.

**kyūtō**, last year ; see p. 327, footnote.

**kyūyō**, urgent business.

## M

**ma**, quite ; see p. 233.

**ma**, in the first place ; see p. 233.

**ma**, space, interval, hence a room :  
*ma ga warui*, to be a bad opportunity for doing something, to feel awkward ; *ma ni au*, to be in time, to do well enough (although not precisely what is required).

**mā** ! see bottom of p. 237.

**mabushii**, dazzling.

**machi**, a town, a street : *machi-naka*, the whole street (or town).

**machi-dōi**, long to wait, tediously long in coming : *o machidō sama*, see p. 247.

**machigai**, a mistake, misunderstanding : *machigai naku*, without fail ; *machigai-rashii*, apparently a mistake.

**machigau**, to make a mistake, to mistake.

**machin**, nux vomica, strychnine.

**mada**, still ; (with a negative) not yet.

**made**, a postposition, see p. 71 :  
*made ni*, see p. 95 ; *sore made no koto*, see p. 95.

**mado**, a window : *mado-kake*, a window-curtain.

**mae**, front, before : *mae kara*,

beforehand ; *hitori-mae*, a portion for one ; *san-nin-mae*, portions for three.

**magaru**, to bend (intrans.) : *magatte iru*, to be bent, crooked.

**mageru** (2), to bend (trans.).

**magirakasu**, to confuse, to mystify.

**mago**, a grandchild.

**mai**, an auxiliary numeral ; see p. 109.

**mai**, a verbal termination (neg. future), see p. 168-9, 81.

**mai**, each, every, as in *mai-do*, each time, always ; *mai-nichi*, every day.

**mainai**, a bribe.

**mairu**, to come, to go ; conf. p. 251.

**maji**, **majiki**, **majiku**, see p. 169.

**majiri**, a suffix meaning partly, half.

**majiwaru**, to mix with, to associate.

**makaru**, to go, to come (humble) : *makari-deru*, ditto, also to meet with.

**makaru**, to go down in price (intrans.).

**make-oshimi**, unwillingness to give way ; see also p. 32.

**makeru** (2), to lose, to be beaten (in war or at a game), to yield : to lower a price : *o make ni*, into the bargain.

**makka** (for *ma-aka*), very red.

**makoto**, truth : *makoto no*, true ;  
*makoto ni*, really.

**maku**, to wind.

**makura**, a pillow.

**mama**, way, manner : *sono mama ni shite oku*, to leave *in statu quo*.

**mame**, beans.

**mamieru** (2), to have an interview.

**mamma**, (generally with honorific *o*), rice, food.

**mamoru**, to guard, to keep, to watch.

**man**, ten thousand, a myriad.

**manabu**, to practise, to study.

**mana-ita**, a board for cleaning fish on.

**mandō**, a whole assembly.

**mane**, imitation : *mane wo suru*, to imitate, hence sometimes to do (in a bad sense).

**maneku**, to invite.

**man-ichi**, lit. myriad to one, if per chance.

**manjō**, a whole assembly.

**mannaka**, the middle.

**manukareru** (2), to escape.

**manzoku**, contentment : *manzoku suru*, to be content.

**mappira**, quite ; only used in such apologetic phrases as that in p. 291, No. 57.

**mari**, a ball (for throwing, etc.).

**maromeru** (2), to make round.

**maru**, an obscure word helping to form the names of merchant ships, as "*Tōkyō Maru*."

**maru de**, quite.

**marui**, round.

**masaka** (with a negative), hardly, surely not.

**masaru**, to be superior.

**masashiku**, truly, just then.

**ma-seba**, insufficient space.

**massao**, perfectly green, livid.

**massugu** (**na**), straight.

**masū** (irreg.), an honorific verbal suffix ; see pp. 160, 170, 249 ; also 18, 67, 198, 212.

**masu**, to increase (trans.).

**masu-masu**, more and more.

**masuru**, see p. 160.

**mata**, again ; (with a negative), no more.

**matsu**, a pine-tree.

**matsu**, to wait.

**matsuri**, a festival.

**mattaku**, quite.

**mawaru**, to turn (intrans.).

**mawasu**, to turn (trans.).

**mayoi**, a delusion.

**mayou**, to stray, to be in a quandary.

**mazaru**, to be mixed.

**mazeru** (2), to mix (trans.).

**mazu**, in the first place, well, anyhow, at all events.

**mazui**, nasty to eat, bad.

**me**, the eyes, a mesh, an open space : *me ga sameru*, to wake (intrans.) ; *o me ni kakaru*, to have the honour to meet you ; *o me ni kakeru*, to have the honour to show you ; *hidoi me ni au*, to

be harshly treated ; *hidoi me ni awaseru*, to treat harshly ; *me no chikai*, short-sighted ; *me-moto*, the part of the face near the eyes ; *me ni tsūkanai*, not to notice ; *me no tama*, the eye-balls ; *me wo mawasu*, to faint. *Me* is also used to form ordinal numbers, see pp. 115, 119.

**me**, a feminine prefix, see p. 27.

**me**, a contemptuous suffix ; see p. 240.

**me-aki**, one who can see, not blind.

**medetai**, auspicious : *o medetō gozaimasū*, I beg to congratulate you.

**megane**, spectacles.

**meguru**, to go round : *meguri-au*, to come across after many adventures.

**mei**, a niece.

**mei**, a name, an inscription ; see also p. 109.

**mei**, life (in compounds).

**meibun**, clear expression.

**meibutsu**, the production for which a locality is specially noted.

**meigin**, a celebrated song or poem.

**meihaku (na)**, clear, evident.

**Meiji**, see p. 116.

**meijiru (3)**, to command.

**meirei**, a command.

**meishi**, a visiting card.

**meisho**, a celebrated place.

**meiwaku**, perplexity, trouble : *meiwaku suru*, to be in perplexity or trouble ; (*hito ni*) *meiwaku wo kakeru*, to bring (some one) into trouble.

**mekata**, weight.

**mekiki**, connoisseurship.

**mekki**, plated,—e.g. with gold.

**mekura**, blind.

**memboku**, the countenance (metaph.) : *memboku ga nai*, to feel ashamed ; *memboku ga tatsu*, reputation is intact.

**memma**, a mare.

**men** (generally *go men*), permission, excuse.

**men**, a surface, a face, mask ; conf. p. 112.

**mendō**, trouble : *mendō-kū sai*, troublesome ; *mendō na*, ditto.

**mendori**, a hen bird.

**menjō**, a diploma, a passport.

**menso**, the dismissal of a law case.

**menkwai**, an interview : *menkwai suru*, to meet.

**meshi**, boiled rice, a meal.

**meshi-mono**, clothes (honorific).

**meshi-tsūkai**, a servant.

**messō (na)**, extravagant.

**mesu (no)**, female.

**mesu**, to employ (honorific) ;—used very widely, e.g. for putting on clothes, getting into a jinrikisha : *meshi-agaru*, to eat or drink (honorific) ; *meshi-tsureru*, to take with one (e.g. a retainer).



**metta ni** (with a negative), rarely, hardly ever.

**mezurashigaru**, to think strange, to lionise.

**mezurashii**, strange, wonderful.

**mi**, three.

**mi**, an honorific prefix; see pp. 143, 249.

**mi**, a fruit (generally *ki no mi*).

**mi**, oneself, body: *mi wo nageru*, to drown oneself.

**mi**, a suffix used to form nouns; see p. 37.

**michi**, a road, a way: *michi-nori*, mileage, distance.

**michibiku**, to lead.

**michiru** (3), to grow full,—e.g. the moon, or the tide at flood.

**midari (ni)**, in confusion; hence rashly, unduly.

**midasu**, to throw into confusion, to deprave.

**midori**, a lightish green.

**mieru** (2), to be visible, to appear, to seem; hence sometimes to come: *mienaku naru*, to disappear; *to miete*, see p. 304, foot-note 37.

**migaku**, to polish, to brush (boots).

**migi**, the right (side): *migi-(t)te*, the right hand.

**migoto (na)**, beautiful.

**migurushii**, ugly (to look at).

**mi-harashi**, a view (down or over), a prospect.

**mihon**, a sample.

**mijikai**, short.

**Mikado**, see p. 35.

**mikka**, three days, the third day of the month.

**mimi**, the ears: *mimi ni mo kakenai*, won't listen to it; *mimi no tōi*, hard of hearing.

**mimochi**, conduct, morals (good or bad).

**mina**, all: *mina ni narimashita*, see p. 292, No. 66; *mina san*, all of you, all your people.

**minami**, south.

**minato**, a harbour, a port.

**minken**, popular rights, democracy.

**mirai**, the future,—lit. [that which is] not yet come: *mirai no*, future.

**miru** (3), to see, to look, sometimes to try, also to consider as (conf. pp. 193, 251; 133): *mi-ataru*, to find; *mi-awaseru*, to put off; *mi-dasu*, to discover; *mi-komu*, to see into or through, to estimate; *mi-mawaru*, to look round; *mi-nogasu*, to let out of sight; *mi-otosu*, to overlook; *mi-sokonau*, to fail to see; *mi-tariru*, to see enough of; *mi-tomeru*, to notice, to consider; *mi-toreru*, to be captivated; *mi-tsūkeru*, to notice; *mi-tsūkurou*, to look out for and get (something suitable): *mi-ukeru*, to observe.

**misaki**, a cape.

**mise**, a shop: *mise-saki*, a shop-window.



**miseru** (2), to show ; conf. p. 251.

**misin**, a sewing machine ; see p. 6.

**miso**, a kind of bean sauce.

**misoka**, the last day of the month, whether the 30th or 31st.

**mi(tsu)**, three : *mitsu-go*, a three-year-old child ; *mitsu-ire-ko*, three boxes fitting into each other.

**mitsūke**, a castle-gate.

**miya**, a Shintō temple, but see p. 249.

**miyage**, a present, especially one brought by a person returning from a journey.

**miyako**, a capital city.

**mizen**, beforehand.

**mizu**, water ; specifically cold water as opposed to hot, and fresh water as opposed to salt : *mizu-gwashi*, fruit ; *mizu-umi*, a fresh-water lake ; *mizu ga deru*, water overflowing, to inundate.

**mizukara**, of my (his, etc.) own accord : oneself, personally.

**mo**, a postposition ; see pp. 72, 166, 196, 270 ; *de mo*, see p. 55, 95.

**mo**, mourning.

**mō**, already, still, yet, more : (with a negative verb) no more ; *mō hitotsu*, one more ; *mō sūkoshi de*, nearly ; *mō yoroshii*, see p. 292, No. 72.

**mōaku(na)**, ferocious, cruel.

**mochi**, a kind of rice-cake.

**mochiiru** (3), to employ.

**mochi-kaeru**, to take home.

**mochimashite**, polite for *motte*, both as gerund of *motsu* and as postposition.

**mochimono**, property, possessions.

**mochi-nushi**, an owner, possessor.

**mochiron**, of course, certainly.

**modosu**, to give or send back, to vomit.

**mohaya**, same as *mō*.

**moji**, or **monji**, a written character, specifically a Chinese ideograph.

**moji-moji suru** (irreg.), to be nervous.

**mohan**, a model.

**mōkaru**, to be earned, or made, —said of money.

**mōke**, profit, gains.

**mōkeru** (2), to make (money), to establish.

**mokuroku**, a list.

**mokūteki**, an object, a motive.

**mokuyōbi**, Thursday.

**momiji**, the maple-tree,—celebrated for its red leaves in autumn.

**mommō (na)**, ignorant.

**momo**, a peach : *momo-iro (no)*, pink-coloured.

**momu**, to rub, to knead, to shampoo.

**mon**, a “cash” (a small copper coin).

**mon**, a gate ; *mongen*, the hour at which a gate is closed.

**mon'**, short for *mono*, a thing.

**mondai**, a problem, a question.

**mono**, a (concrete) thing,—not to be confounded with *koto*, an (abstract) thing, see pp. 38-9 : *mon(o) desū kara*, see p. 70 ; *mono-goto ni*, each thing (in its turn) ; *mono iu*, to speak ; *mono no*, see p. 39 ; *mono wo*, see p. 186 ; *mono-oki*, an out-house.

**moppara**, chiefly.

**morau**, to have given one, to receive ; see also p. 203.

**mori**, a wood, a forest.

**moshi**, if ; also used as an initial exclamation answering to our "excuse me" or "hallo !" Perhaps it comes from *mōshimasū*, I say.

**Mōshi**, Mencius.

**moshiku wa**, or else.

**mōsu**, to say (see also pp. 249, 278) : *mōshi-ageru*, to say to a superior ; *mōshi-age-kaneru*, not to venture to say ; *mōshi-awaseru*, to arrange beforehand (e.g. a meeting) ; *mōshi-bun*, an objection ; *mōshi-kaneru*, not to venture to say ; *mōshi-ukeru*, to receive, to take in charge ; *mōshi-wake*, an excuse, an apology ; *mōshi-watasu*, to deliver judgment.

**motarasu**, to cause to carry, to bring.

**moto**, bottom, origin, originally, cause ; ..... *no moto to naru*, to cause ; *moto yori*, of course.

**motode**, capital (a fund of money).

**motomeru** (2), to search for, to ask for, to get.

**motozuku**, to originate in, be founded on.

**motsu**, to hold, (hence) to have, also intransitively to last, to wear : *mochi-ageru*, to lift ; *mochi-dasu*, to take out, produce.

**motte**, a postposition : see p. 73 : *motte iku*, to carry away ; *motte kuru*, to bring (things).

**motto**, still, more ; conf. p. 146.

**mottomo**, quite, very, (hence) quite right or reasonable, of course ; *go mottomo de gozaimasū*, see p. 246.

**moyō**, a pattern.

**mu** or **mū**, six ; see p. 101.

**muchū**, (as) in a dream.

**muda (na)**, useless.

**mudō (na)**, heinous.

**mueki (na)**, useless.

**mugaku**, ignorance : *mugaku na* or *no*, ignorant.

**mugi**, a general name for wheat and barley.

**muika**, six days, the sixth day of the month.

**mujin (no)**, inexhaustible, a lottery.

**mukade**, a centipede.

**mukaeru** (2), to send for, to welcome, to marry (a wife).

**mukashi**, antiquity, old days.

**mukatte** (preceded by *ni*), turning to, towards, to.

**mukau**, to be opposite to; *ni mukatte*, confronting, towards, to.

**muki**, an indefinite time.

**muko**, a bridegroom, a son-in-law.

**mukō**, the opposite side, opposite, the other party, he, she, they, there: *no mukō ni*, on the other side, opposite, beyond.

**muku**, pure, solid, unalloyed,—said of metals.

**mumei (no)**, anonymous.

**munashii**, useless, fruitless.

**mune**, the chest: *mune ga warui*, to feel sick at the stomach; *munamoto*, the chest.

**mune**, a roof-ridge; see also p. 112.

**munin-tō**, an uninhabited island.

**mura**, a village.

**murasaki**, lilac, purple.

**muri**, unreason: *go muri desū*, what you say is unreasonable; *muri na*, unreasonable.

**muryō**, incalculable, infinite.

**musai (no)**, wifeless, a bachelor.

**musen-denshin**, wireless telegraphy.

**mushi**, an insect, any small creature that is neither bird, quadruped, nor fish.

**mushi suru** (irreg.), to set at naught.

**musubu**, to tie.

**musūko**, a boy, a son; but see p. 256.

**musūme**, a girl, a daughter; but see p. 256.

**mu(tsu)**, six.

**mutsumashii**, friendly, on good terms.

**muyami (na)**, reckless, helter-skelter: *muyami ni*, recklessly.

**muyō (no)**, useless.

**muzai**, not guilty.

**muzukashii**, difficult.

**myaku**, the pulse: *myaku wo toru*, to feel the pulse.

**myōchō**, to-morrow morning.

**myō**, next (in compounds): *myōgo-nichi*, the day after to-morrow; *myōnichi*, to-morrow.

**myō (na)**, wonderful, strange.

**myōji**, a family name.

## N

**n'**, short for *no*, of; see p. 79.

**na**, a name, specifically the personal name which corresponds to our "Christian name:" *na wo tsūkeru*, to give a name.

**na**, termination of the positive imperative; see p. 167.

**na**, termination of the negative imperative; see p. 168.

**na**, a particle used to form quasi-adjectives; see pp. 135-8; 44, 142: *na no*, 78, 135, 142.

**nā!** an interjection; see p. 238.

**nada**, a reach or stretch of sea along a limited portion of the coast.

**nadakai**, famous.

**nadameru (2)**, to pacify.

**naderu** (2), to stroke.

**nado**, properly etcetera, but often used at the end of an enumeration as a sort of expletive. Sometimes it may be rendered by such as, or like.

**nafuda**, a visiting card.

**nagai**, long: *naga-iki*, long life.

**nagameru** (2), to gaze.

**nagara**, while; see pp. 242, 39.

**nagare**, a flow.

**nagareru**, (2), to flow.

**nagasa**, length.

**naga-ya**, see p. 281, foot-note.

**nageru** (2), to throw.

**nagi**, a calm.

**naguru**, to beat, to thrash.

**nagusameru** (2), to console, to cheer.

**nai**, the “negative adjective;” see pp. 129, 137, 139, 140: *nai koto wa nai*, see p. 271; *nakereba naran*, indispensable.

**nai-nai**, private, secret.

**naikaku**, a ministry, the cabinet.

**naisho** (**no**), secret, private.

**naka**, inside; hence the relations (friendly or otherwise) existing between people: *no naka ni*, inside; *o naka*, a person’s inside; *o naka ga suku*, to be hungry. Sometimes *naka* means all, whole, as *machi-naka*, the whole street.

**nakagai**, a broker.

**nakagoro**, a middle or intermediate time.

**nakama**, a mate, a comrade.

**naka-naka**, very, more than you might think: *naka-naka dōmo*, see p. 237.

**nakanzuku**, more particularly, of all others.

**nakare**, see bottom of p. 168.

**naka-yashiki**, see p. 456, foot-note 14.

**nakereba narimasen**, must; see N.B. at top of p. 175.

**nakōdo**, a middleman, a match-maker.

**naku**, to cry, to sing.

**naku naru**, to disappear, to die (lit. to become non-existent).

**nama**, raw, crude: *nama-byōhō*, see p. 313, No. 23; *nama-yoi*, half-tipsy.

**namae**, a (person’s) name.

**nama-iki** (**na**), conceited, vain.

**namakeru** (2), to behave idly: *namakete iru*, to be idle.

**namban-tetsu**, a particular kind of iron, so called because brought to Japan by the “southern barbarians” (*namban*), i.e., the Portuguese or Dutch.

**nami**, a wave.

**nami** (**no**), ordinary, average: *nami-taitei*, ditto.

**namida**, tears: *namida wo kobosu*, to shed tears.

**nampito mo**, anybody.

**nan?** abbrev. of *nani?* what? *nan da ka*, somehow or other; *nan de mo*, anything; *nan de mo ka(n) de mo*, anyth in an



everything (see also p. 350, note 7); *nan-doki*? or *nan-ji*? what o'clock? *nan-nen*? *nan-ri*? see p. 113; *nan-ra no*, any, whatever; *nan to ka*, something or other; *nan to naku*, without any assignable cause.

**nan**, emphatic, see foot-note to p. 136.

**nana(tsu)**, seven.

**nanda, nandai, nandarō**, neg. verbal suffixes, see p. 169.

**nando**, same as *nado*.

**nani**? what? *nani-bun*, somehow, please, indeed, but often a mere expletive; *nani-gashi*, such and such a person, so and so; *nan no nanigashi*, Mr. so and so; *nani-hodo*? what amount? *nani ka*, *nan(n)i mo*, *nan(i) de mo*, see p. 52, and with a neg., not at all; *nani mo ka mo*, everything, all; *nani-nani*, such and such, so and so, *nani shiro* or *nan ni itase*, see p. 189; *nani yori*, more than anything.

**nanjū**, distress, difficulty.

**Nankin**, China (vulg.).

**nanni**, popular for *nani*; *nanni mo nai*, there is nothing at all.

**nan-nyo**, men and women, sex.

**nanoka**, vulgar for *namuka*.

**nansen**, a shipwreck: *nansen ni au*, to be shipwrecked.

**nanuka**, seven days, the seventh day of the month.

**nanzo**, something, how? what? also used for *nado* and for *naze*.

**nao**, still more; see p. 146: *nao-sara*, ditto.

**naoru**, to get well, to recover (intrans.): *naori-kakaru*, to be on the road to recovery.

**naosu**, to amend, to rectify, to cure, to change.

**nara**, { if; but see p. 185.

**naraba**, {

**naraberu** (2), to place in a row.

**narabi ni**, and also, besides.

**narabu**, to be in a row, to be parallel.

**narai**, a habit, a usage.

**narasu**, to ring (trans.).

**narau**, to learn.

**nareru** (2), to get accustomed: *narete iru*, to be accustomed.

**nari**, or; see p. 224.

**nari** (with prefix *o*), see p. 241.

**narimasen**, see p. 224.

**narō koto nara**, if possible.

**naru**, to ring (intrans.).

**naru**, to be, see pp. 224, 136, 175, 185: *...ni naru*, p. 249.

**naru**, to become, sometimes to ripen. For such phrases as *o tanomi ni naru*, see p. 249: *nari-kawaru*, to replace; *nari-tatsu*, to come to existence.

**naruhodo**! see p. 238.

**narutake**, as.....as possible, if possible.



**nasai** or **nasare**, imperative of *nasaru*; see pp. 171, 242, 253.

**nasakenai**, cruel.

**nasaru**, see pp. 160, 171, 249.

**nasareru** (2), see p. 171.

**nasasō na**, apparently non-existent.

**nashi**, (there) is not; see pp. 122, 129.

**nashi**, a pear.

**nasu**, to do.

**natsu**, summer.

**nawa**, a rope.

**naze?** why? *naze naraba* or *naze to iu to*, because, but see p. 351, foot-note 8.

**nazo** or **nanzo**, same as *nado*.

**ne**, a root.

**ne**, price: *ne wo tsūkeru*, to price; *ne-age suru*, to raise a price.

**ne** or **nē!** an important interjection; see p. 238.

**neba**, termination of the negative condit. present; see p. 169.

**nedai**, a (European) bed.

**nedan**, a price.

**nedo(mo)**, termination of the negative concessive present; see p. 169.

**negai**, a request, a desire.

**negau**, to request, to beg; sometimes (in the mouth of the lower classes) to have to do with, to sell to: *negawaku wa*, please.

**negiru**, to bargain.

**nejiru**, to twist (trans.).

**neko**, a cat.

**nembutsu**, a kind of Buddhist prayer or litany.

**nemui**, sleepy.

**nen**, a year;—used only in compounds, as *tōnen*, this year; *nen-nen*, year by year.

**nen**, a thought, a wish, heed paid: *nen wo okosu*, to have a thought enter one's mind.

**nengen**, a term of years.

**nengetsu**, (years and months), time, *nengetsu wo heru*, to spend time.

**nengō**, a "year-name;" see p. 116.

**nenjō**, feelings.

**nenne**, to sleep (in baby language).

**nennei**, a doll (in baby language).

**nenrei**, age, years.

**neru** (2), to go to bed, to lie down, to sleep: *nete iru*, to be asleep; *netsūku*, to get to sleep.

**nēsan**, lit. Miss elder sister (*ane san*), and hence used as a half-polite half-familiar style of address in talking to girls.

**nesshin**, zeal.

**netsu**, fever.

**ne-uchi**, value, price.

**nezumi**, a rat: *nezumi-iro*, grey.

**ni**, a postposition; see pp. 74; 45, 80, 94, 98, 99, 100, 169, 213; *ni itatte*, *ni itashite*, *ni yotte*, see p. 100; *ni suru*, see p. 227; *ni wa*, see pp. 88, 94; *ni oite*, in.

**ni**, two: *ni-bai*, double; *ni-ban*, number two; *ni-banme*, the

second; *ni-do*, twice; *ni-do-me*, the second time; *ni-wari*, twenty per cent; *ni-wari go-bu*, twenty-five per cent.

**ni**, a burden, luggage.

**nichi**, a day (in compounds), as *nichi-nichi*, daily.

**nichiyō(bi)**, Sunday.

**nigai**, bitter.

**nige-ha**, the power of flight.

**nigeru** (2), to run away; *nige-dasu*, to begin to run away.

**nigiru**, to grasp.

**nigiyaka (na)**, lively.

**nigori**, see pp. 21, 29, 32, 143, 163.

**ni-gwatsu**, February.

**Nihon**, (less elegantly **Nippon**), Japan: *Nihon-go*, the Japanese language; *Nihon-jin*, a Japanese; *Nihon-koku*, Japan; *Nihon no*, Japanese (adj.).

**niji**, a rainbow.

**ni-jū**, twenty.

**ni-jū-yokka**, twenty-four days, the twenty-fourth day of the month.

**nikai**, a second storey, upstairs.

**niku**, flesh, meat: *nikū-sashi*, a fork; *nikūtai*, the flesh (religiously speaking, as opposed to the spirit); *niku-ya*, a butcher's shop, hence a butcher.

**ni(-motsu)**, luggage, cargo.

**nin**, a person;—used only in compounds, as *go-nin*, five people.

**ningen**, a human being: *ningen-kai*, human society.

**ningyō**, a doll.

**ni-nim-biki**, pulled by two men.

**ni-nin-nori**, accommodating two persons;—said of a jinrikisha.

**ninsoku**, a coolie.

**nioi**, a smell.

**Nippon**, see **Nihon**.

**niramu**, to glare at with the eyes.

**niru** (3), to boil (food, not water): *ni-tatte iru*, to be at boiling point.

**nishi**, west; *nishi-kita*, north-west; *nishi-minami*, south-west.

**nishiki**, brocade.

**nisseki**, day and night.

**nisshin geppo**, continual progress.

**nite**, the Classical form of the postposition *de*, see p. 62.

**ni-tō-biki**, pulled by two horses.

**niwa**, a courtyard, a garden: *niwa-guchi*, the entrance to a garden.

**ni-zukuri**, packing: *ni-zukuri wo suru*, to pack.

**no**, a moor: *no-hara*, ditto.

**no**, a postposition; see pp. 76, 96, 97, 99, 102, 142, *et pass.*; *no ni*, pp. 96, 186; for *no* followed by other postpositions, see p. 96; *no nan no*, see p. 81.

**nō!** an interjection; see p. 238.

**nobasu**, to stretch (trans.), to put off.

**noberu**, (2), to narrate, to express opinion.

**nobiru** (3), to stretch (intrans.), to be long.

**noboru**, to go up, to climb.

**noboseru** (2), to rush to the head (said of blood); see p. 216.

**nochi**, after, afterwards: *nochi-hodo*, afterwards, by and by: *nochi-zoi*, a second wife.

**nodo**, the neck, the throat: *nodo ga kawaku*, to be thirsty.

**nogareru** (2), to escape.

**nokogiri-biki**, death by sawing.

**nokorazu**, without exception, all; conf. pp. 230, 233.

**nokori**, a remainder.

**nokoru**, to remain over, to be left.

**nokoşu**, to leave behind.

**nomi**, only: *nomi narazu*, not only.

**nomu**, to drink: *nomi-taosu*, to cause loss to a wine-dealer by drinking his liquor and not paying for it; *tabako wo nomu*, to smoke.

**nonoshiru**, to revile.

**nori-te**, one who rides (on a horse, in a carriage, etc.).

**norou**, to curse.

**noru**, to ride—on a horse, in a vehicle, in a boat, etc.: *nori-okureru*, to be too late (for the train, steamer, etc.) *Notte iru* sometimes means simply to be on.

**noshi-kakaru**, to spring upon.

**nozoku**, to peep.

**nozomi**, a wish: *nozomi-dōri*, according to one's wish.

**nozomu**, to look forward to, to expect.

**nugu**, to take off.

**nuguu**, to wipe.

**nuimono**, needlework.

**nukeru** (2), to slip out, to get pulled out, to get out of joint.

**nuku**, to pull out (e.g. a cork).

**nureru** (2), to get wet: *nurete iru*, to be wet; conf. p. 204.

**nurimono**, lacquer-ware.

**nuru**, to smear, lacquer, paint.

**nurui**, lukewarm.

**nusumu**, to steal.

**nuu**, to sew.

**nyōbō**, a wife.

**nyoshi**, a girl.

**nyūhi**, or **nyūyō**, expenses: *nyūhi wo-kakeru*, to spend money.

**nyūmon suru** (irreg.), to enter a school (lit. a gate).

## O

**o**, a tail.

**o**, an honorific prefix; see pp. 143, 245-9, 259.

**o**, a masculine prefix; see p. 27.

**ō**, a king.

**ō**, an old man.

**ō**, an augmentative prefix (see p. 143), as *ō-atari*, a great hit.

**oba**, an aunt.

**obāsan**, an old lady, granny.

**Ō-Bei**, Europe and America.

**obi**, a sash, a belt.

**obiyakasu**, to frighten.

**oboeru** (2), to remember, to feel, to learn : *oboe-tsūkusu*, to learn thoroughly.

**oboshi-meshi**, thought, intention.

**Ōbun**, a European written composition.

**ōchaku** (na), villainous, *ōchaku-mono*, a rascal.

**ochiru** (3), to fall ; see pp. 157, 152.

**odayaka** (na), calm, quiet.

**odokasu**, to frighten.

**ō-doko**, a large place.

**odoroku**, to be astonished, to be afraid : *odoroki-awateru*, to rush into a panic.

**odoru**, to dance.

**odosu**, to frighten.

**oeru** (2), to finish.

**ōfuku**, going and returning : *ōfuku-gippu*, a return ticket.

**ōgi**, a fan (of the opening and shutting kind).

**ōgyō suru** (irreg.), to stalk along through, to traverse insolently.

**o-ha uchi-karasu**, lit. to wither one's tail and wing, i.e. to come down in the world and have nothing left but rags; to be shabby.

**ohayō** (better *o hayō*), good morning ; conf. p. 293, No. 82 and foot-note.

**ō-hei**, insolence, arrogance.

**oi**, a nephew.

**ōi**, plentiful ; see p. 275 : *ōi ni*, very, chiefly.

**oide** (properly *o ide*, i.e. honour-able exit), conf. pp. 251, 223.

**oi-hagi**, a highwayman.

**oi-oi**, gradually.

**oira**, a very vulgar word for we.

**oishii**, nice to eat, tasty.

**oite**, in (bookish word).

**oi-yaru**, to drive away.

**oji**, an uncle.

**ojiisan**, an old gentleman, grand-papa.

**ōjiru** (3), to accord, answer, suit.

**ōjō**, going to the other world.

**ojōsan**, a young lady, Miss.

**oka**, land (as opposed to water).

**oka**, a hillock, land.

**ōkami**, a wolf.

**okamisan**, a married woman of the lower or lower middle class, Mrs.

**okashii** or **okashi na**, laughable, absurd.

**okasu**, to violate : *tsumi wo okasu*, to commit a crime.

**ōkata**, for the most part, probably.

**oki**, the offing, out at sea.

**oki**, alternately, see p. 119.

**ōkii** or **ōki na**, large, conf. pp. 138, 142 : *ōki ni*, very.

**okiru** (3), to rise, to get up ; *oki-agaru*, to rise up (e.g. from the ground).

**ōkisa**, size.

**okkakeru** (2), to pursue.

**okkāsan** or **okkasan**, mamma, a mother ; see pp. 256-7.

**okonai**, conduct, behaviour.

**okonau**, to practise (e.g. virtue).  
**okoru**, to arise, to take place.  
**okoru**, to get angry : *okori-dasu*, to begin to get angry.  
**okosu**, to rouse, to raise : *negai wo okosu*, to begin to feel a desire.  
**oku**, to put, sometimes to lay aside ; *ni oite* or *ni okimashite*, in, conf. pp. 154, 152, 194.  
**oku**, a hundred millions.  
**oku**, the inner part or recesses, e.g. of a mountain range.  
**ōku**, much, for the most part.  
**okubyō**, cowardice.  
**okuin**, sealing as witness or endorser.  
**okureru** (2), to be too late, not to be in time.  
**okuri-mono**, a present.  
**okuru**, to send, give, accompany, see off ; also to spend (time).  
**okūsama**, **okūsan**, a married woman of the upper class, my lady, Lady, Mrs. ; conf. p. 256.  
**omae**, you ; see p. 47.  
**omba**, a wet-nurse.  
**ō-misoka**, the last day of the year.  
**omma**, a stallion.  
**omocha**, a toy.  
**omoi**, heavy, grave, important.  
**omoi**, thought, (hence) affection : *omoi no hoka*, unexpectedly, *omoi-de*, recollection.  
**omoi-gake-nai**, unexpected.  
**omonjiru** (3), to esteem greatly.

**omoshiroi**, amusing, interesting.  
**omoshiromi**, (a certain amount of) fun, or interest.  
**omoshirosa**, amusement, fun, interest, the amount or degree of amusement.  
**omotai**, heavy.  
**omote**, the front, out-of-doors : *omote-mon*, a front gate ; *omote-muki*, outwardly, official.  
**omou**, to think : *omoi-dasu*, to call to mind ; *omoi-itaru*, to come to think of ; *omoi-kiru*, to make up one's mind ; *omoi mo yoran*, unexpected ; *omoi-tatsu*, to resolve ; *omoi-yaru*, to sympathise.  
**omowareru** (2), to venture to think, conf. p. 201.  
**on**, kindness : *on wo shiranai*, to be ungrateful.  
**on**, the Book language form of the honorific prefix *o*.  
**onaji**, the same ; see p. 126.  
**ondori**, a cock bird.  
**oni**, a devil, a goblin.  
**onna**, a woman : *onna no ko*, a little girl.  
**onore**, self ; also you (insulting).  
**onozukara**, spontaneously, naturally.  
**onsen**, a hot spring.  
**onten**, grace, favour.  
**orā**, I, but see p. 46.  
**ōrai**, going and coming, hence a thoroughfare : *ōrai-dome*, no thoroughfare : conf. p. 23.



**Oranda**, Holland : *Oranda-jin*, a Dutchman.

**ore**, see p. 46.

**oreru** (2), to break (intrans.).

**ori**, an occasion, a time ; *ori-ori*, from time to time.

**ori-au**, to agree, to be on good terms.

**orifushi**, on a certain occasion, sometimes, just then.

**oriru** (3), to descend.

**orosoka** (**na**), remiss.

**orosu**, to lower, hence to launch.

**oru**, to be ; see pp. 191, 223, 251 :  
...*ni orarenai*, cannot do without.

**oru**, to break (trans.), to pluck.

**osamaru**, to be peaceful, governed.

**osameru** (2), to pacify, hence to govern, to guide ; also to put away.

**ō-sawagi**, confusion, a hubbub.

**ōse**, something said (honor.).

**ōseru**, to complete, accomplish.

**ōserareru** (irreg.), honorific for to say, see pp. 171, 251.

**oshie**, instruction, doctrine, a religion.

**oshieru** (2), to teach.

**oshii**, regrettable : *oshii koto desū ne* ! what a pity !

**oshimu**, to regret, to grudge.

**osoi**, late.

**osoraku wa**, probably.

**osoreru** (2), to fear ; *osore-iru*, to be filled with dread, often an almost meaningless polite phrase.

**osoroshii**, frightful, fearful.

**osowaru**, to be taught, to learn.

**ossharu**, to say (honorific), see pp. 171, 251.

**osu** (**no**), male.

**osu**, to push.

**oto**, a sound, a noise : *oto ga suru*, there is a noise.

**otoko**, a man : *otoko-buri*, looks (said only of men) ; *otoko no ko*, a boy.

**otona**, a grown-up person.

**otonashii**, good (of a child), quiet in behaviour.

**ōtono**, the Mikado's palace, a feudal lord.

**otoroeru** (2), to decline (intrans.), to grow feeble.

**otoshi-banashi**, see pp. 342-3.

**otosu**, to let fall.

**otōto**, a younger brother.

**ototoi**, the day before yesterday.

**ototoshi**, the year before last.

**otottsān**, papa, a father ; conf. pp. 256-7.

**otto**, a husband ; but see p. 256.

**ou**, to grow : *oishigeru*, to grow luxuriantly.

**ou**, to pursue, to follow.

**ō-warai**, a good laugh.

**owari**, the end.

**owaru**, to end (intrans. and trans.).

**oya**, a parent, generally a father :  
*oya-ko*, parents and children :  
*oya-ko-rashii*, like or suitable to parents and children.

**oyaji**, a father ; see p. 256.

**oya(-oya)** ! an interjection ; see

p. 239.

**ōyake (na)**, public.

**ōyō suru** (irreg.), to apply.

**oyobosu**, to cause to reach, to extend to (trans.).

**oyobu**, to reach (intrans.): *sore ni wa oyobimasen*, there is no need to do that.

**oyogu**, to swim.

**ōyoso**, or **oyoso**, altogether, on the whole, in the main.

**ōzei**, a crowd.

## P

**pan**, bread, conf. N. B. to p. 236 : *pan-ya*, a bakery, hence a baker.

**pata(t)to**, flop, bang.

**penki**, paint ; conf. p. 26.

**pika-pika**, } with a flash, glit-  
**pikatto**, } teringly.

## R

**ra**, a particle of vagueness or plurality ; see pp. 29, 52.

**rai**, thunder.

**rai**, next (in compounds), as *rainen*, next year ; also since.

**raida (na)**, lazy.

**rakuda**, a camel.

**rakutan**, discouragement : *rakutan suru*, to be discouraged.

**rambō**, disorderly conduct : *rambō na*, wild, riotous ; *rambō-nin*, a turbulent fellow.

**rampu**, a lamp (from the English word) : *rampu wo tsūkeru*, to light a lamp.

**ramune**, lemonade (from the English word).

**Ran**, short for *Oranda*, "Holland," in compounds : *Rambun*, Dutch writing ; *Rango*, Dutch language.

**rasha**, woollen cloth.

**rashii**, a suffix ; see p. 133.

**rei**, ceremonies, politeness, thanks : *o rei wo iu*, to thank.

**rei**, a precedent, an example.

**reifuku**, full dress, dress clothes.

**reigwai**, an exception.

**reishu**, cold *sake*.

**reitei** (with honor. prefix *go*), your younger brother.

**rekishi**, history.

**rengwa**, a brick.

**renjū**, a company, associates.

**rempō**, federated states.

**ressha**, a railway train.

**ri**, a Japanese league of nearly 2½ miles English.

**ri**, reason.

**rieki**, profit, advantage.

**rigai**, advantage and drawback.

**rigi**, principle.

**rihei**, advantage and disadvantage, interests.

**rikaku suru** (irreg.), to separate.

**rikiryō**, degree of strength, ability.

**rikken-seiji**, constitutional government.

**rikō (na)**, cute, intelligent.

**riku**, land ; *riku-age suru*, to land (trans.).

**rikugun**, an army.

**rikutsu**, a reason ; arguing (often in a bad sense) : *rikutsu wo iu*, to quibble.

**ringo**, an apple.

**rinjin**, a neighbour.

**rinshoku**, stinginess.

**rippa (na)**, splendid.

**rippō**, legislating.

**rippuku**, anger : *rippuku suru*, to get angry.

**riron**, theory.

**risō**, an ideal.

**risū**, the number of miles.

**risurin**, glycerine (from the English word).

**riyū**, reason.

**ro**, an imperative termination ; see p. 167.

**rō**, an upper storey with a gallery, a large hall.

**rō**, a prison.

**rō**, trouble.

**rōba**, an old woman.

**roji**, an alley.

**rōjin**, an old man : *go rōjin*, your father.

**rōka**, a passage (in a house), a corridor.

**roku**, six.

**roku ni**, easily.

**rōku-gwatsu**, June.

**roku-jū**, sixty.

**Rōmaji**, the Roman alphabet.

**rombun**, an essay,

**romei**, lit. dew life, hence a scanty livelihood : *romei wo tsunagu*, to eke out a subsistence.

**rompō**, (method of) argument.

**ron**, argument, opinion : *ron wo matan*, indisputable.

**rondan**, a conclusion (in argument).

**Rongo**, the Confucian Analects.

**rōnin**, a wandering samurai who served no particular lord.

**ronjiru** (3), to argue : *ronji-tateru*, to start an idea.

**ronkyo**, the basis of an argument.

**ronketsu**, a conclusion (in argument).

**ronkyū suru** (irreg.), to examine minutely.

**ronrigaku**, logic.

**ronsha**, a disputant.

**ronshi**, a point (in argument).

**ronsō**, contention.

**rontei**, a conclusion (in argument).

**rōsoku**, a candle.

**rō(ya)**, prison.

**rusu**, absent : *rusu-ban* or *rusu-i*, a care-taker ; *rusu-chū*, while absent.

**ryakusuru** (irreg.), to abbreviate, hence to omit.

**ryō**, a dragon.

**ryō**, both, as in *ryō-hō*, both (sides) ; *ryō-nin*, both persons ; *ryō-te*, both hands.

**Ryō**, an old gold coin, approx. one dollar.

**ryō**, good (in compounds).

**ryōken**, judgment, opinion, intention, sometimes excuse.

**ryokō**, journey : (*ryokō*-) *menjō*, a passport ; *ryokō suru*, to travel.

**ryoku**, power (in compounds).

**ryōri**, cooking : *ryōri-jaya*, an eating-house ; *ryōri-nin*, a cook ; *ryōri-ya*, a restaurant ; *ryōri wo suru*, to cook.

**ryōritsu suru** (irreg.), to coexist.

**ryōshin**, conscience.

**ryōshin**, both parents.

**ryūkō**, prevalence, fashion : *ryūkō-byō*, an epidemic disease ; *ryūkō suru*, to be in fashion, to prevail.

**Ryūkyū**, the Luchu Islands.

## S

**sa**, a suffix used to form abstract nouns ; see p. 37.

**sa !** or **sā !** an interjection ; p. 239.

**sa**, a difference.

**sabaki**, a judicial decision.

**sabaku**, to manage, to decide the merits of.

**sabi**, rust.

**sabishii**, lonely, dull.

**Saburō**, a man's name, see p. 36.

**sadamaru**, to be fixed, settled.

**sadameru** (2), to fix, to settle.

**sadameshi**, or **sadamete**, positively, surely.

**sae**, even (adverb), if only.

**saegiru**, to hinder.

**saeru** (2), to be clear and cold, hence calm and skilful.

**sagaru**, to descend, hence to go away.

**sagasu**, to seek, to look for.

**sageru** (2), to lower, to hang down (trans.).

**sai**, a humble word for wife : *sai-shi*, wife and children.

**saiban**, judgment, trial : *saiban-kwan*, a judge ; *saiban-sho*, a court of justice.

**sai-chi**, intelligence.

**saiketsu**, decision, verdict : *saiketsu suru*, to take a vote.

**saikō suru** (irreg.), to think twice.

**saiku**, workmanship, a ware.

**saikun**, an honorific word for wife, conf. p. 256.

**sairei**, a religious festival.

**saishin**, a second investigation (legal).

**saisho**, the beginning.

**saishō**, prime minister.

**saishū**, the last, final.

**saisoku**, urging on : *saisoku suru*, to urge on, to hurry up (trans.).

**saiyō**, acceptance, employment.

**saizen**, the very beginning, before.

**saji**, a spoon : *saji wo toru*, to practise as a physician, conf. p. 468, note 6.

**saka**, the hilly part of a road, an ascent : *saka-michi*, ditto.

**sakan** (na), prosperous : *sakan ni*, greatly.

**sakana**, anything taken with *sake*, hence more especially fish.

**sakarau**, to resist.

**sakasama**, upside down.



**sakate**, a tip (to a servant, etc.).

**saka-ya**, a grog-shop.

**sakazuki**, a *sake* cup.

**sake**, rice-beer, also alcoholic liquors in general: *sake-zuki*, fondness for strong drink, a toper; *sake ni you*, to get tipsy.

**sakebu**, to yell.

**saki**, front, before; on ahead, further, a cape: *saki-hodo*, a short while ago; *o saki*, see p. 248; *saki sama*, the gentleman at the other end.

**sakki**, emph. for *saki*.

**sakkon**, these days, latterly.

**saku**, to blossom.

**saku**, to tear (trans.).

**saku**, last (in compounds), as *sakuban*, last night; *sakujitsu*, yesterday; *sakunen*, last year.

**sakujo**, erasure.

**sakura**, a cherry-tree.

**sama**, way, fashion; also Mr., Mrs., Miss; see pp. 246-7, 258: *sama-zama*, all sorts.

**samasu**, to cool (trans.).

**samatage**, a hindrance: *samatage wo suru*, to hinder.

**samatageru** (2), to hinder.

**sam-bai**, treble.

**sam-bu(n) no ichi**, one third.

**sameru** (2), to cool (intrans.), to fade: *me ga sameru*, to wake.

**samui**, cold;—said only of the weather or of one's own feelings.

**samurai**, a gentleman of the military caste under the feudal

system, a warrior.

**samusa**, coldness, the degree of cold.

**samushii**, lonely, dull.

**san**, three: *sam-bu*, three per cent; *san-do*, thrice; *san-do-me*, the third time; *san-nin-mae*, portions for three; *san-wari*, thirty per cent; *san-wari go-bu*, thirty-five per cent.

**san**, short for *sama*; see p. 258.

**san**, a mountain (in compounds), as *Fuji-san*, Mount Fuji.

**sandō**, support, agreement.

**san-gwatsu**, March.

**sanjō**, pitiful state.

**san-jū**, thirty.

**sankaku**, a triangle.

**sankei suru** (irreg.), to go to a temple for worship.

**sansei**, approval, seconding (a motion): *sansei suru*, to support, to second; *sansei-sha*, a seconder, a supporter.

**sappari**, quite; (with a negative) not at all.

**sari** (for *sa ari*), it is thus: *sari-nagara*, nevertheless, *sari to wa*, this being the case.

**saru**, to leave (a place), hence to be distant from.

**sasai**, a trifle: *sasai na* (or *no*), trifling.

**sasayaku**, to whisper.

**saseru** (2), to cause to do, to let.

**sashitaru**, a Class. word meaning special, particular.



**sashizu**, a command, dictate, information.

**sasou**, to take along with one, to invite : *sasoi-dasu*, ditto.

**sasshiru**, or **sassuru** (irreg.), to guess.

**sassoku**, immediately.

**sasu**, to thrust, to sting ; to carry (e.g. a sword) : *sashi-ageru*, to present (to a superior) ; *sashi-dasu*, to present ; *sashi-ire-guchi*, the opening (of a post-box, etc.).

**sasuga (ni)**, even so, even such, howsoever.

**sasureba**, it being so.

**sata**, an order, a decision, information.

**sate**, well ! (at the beginning of a sentence).

**sato**, a village.

**satō**, sugar.

**satori**, comprehension, discernment of (religious) truth : *satori wo hiraku*, to come to a knowledge of the truth (Buddh.).

**satsu**, a volume.

**satsu**, paper-money : *satsu-ire*, a pocket-book.

**satsujin**, man-slaughter, murder.

**Satsuma-imo**, a sweet potato, so-called because first introduced from Luchu into the province of Satsuma.

**satsuriku**, slaughter.

**sawagasu**, to disturb, to make turbulent.

**sawagi**, a fuss, a row.

**sawaru**, to strike or clash against, to touch.

**sayō** (a contraction of *sono yō*, that way), so : *sayō de gozaimasū* (p. 64), that is so, yes ; *sayō de gozaimasen*, no ; *sayō sa*, oh ! yes, of course.

**sayōnara**, good-bye ; conf. p. 230.

**sazo**, indeed, surely, doubtless.

**sazukeru (2)**, to bestow.

**segare**, a humble word for son ; conf. p. 256.

**sei**, a family name.

**sei**, cause, effect.

**sei**, stature : *sei no hikui*, short (of stature) ; *sei no takai*, tall.

**sei**, pure (used chiefly in compounds).

**sei**, make, manufacture : *seisuru*, to manufacture.

**seibutsu**, a living being.

**sei-daku**, surds and sonants ; see p. 21, N.B.

**seido**, government, political forms or regulations.

**seifu**, a government.

**seigen**, a limit : *seigen suru*, to limit.

**seigwan**, a petition.

**seiji**, government, politics.

**seijin**, a sage, a philosopher.

**seiki**, a century.

**seikwatsu**, living, livelihood.

**seimei**, life.

**seinen**, the prime of life, youth.

**seiri**, righteousness.

**seiryaku**, policy.

**seiryoku**, strength, power.  
**seisai**, restriction.  
**seisaku**, measures, policy.  
**seishin**, the stars (and constellations).

**sei-shitsu**, character, nature.

**Seisho**, the Holy Scriptures.

**sei-sui**, see p. 34.

**Seiyō**, Western or European countries generally, Europe, America : *Seiyō-jin*, a European, an American ; *Seiyō-zukuri*, foreign-built.

**seizō**, manufacturing : *seizō suru*, to manufacture.

**seizon**, existence : *seizon suru*, to exist.

**seji**, flattery.

**sekai**, } the world : *seken narete*  
**seken**, } *iru*, to be used to the  
ways of the world.

**seki**, a cough : *seki ga deru*, to cough.

**seki**, a barrier : *seki-mori*, a guard at a barrier.

**sekinin**, responsibility.

**sekitan**, coal.

**sekkaku**, special pains, signal kindness, on purpose.

**sekken**, thrift, economy : *sekken wo okonau*, to be thrifty.

**sekkyō**, a sermon : *sekkyō suru*, to preach.

**semai**, narrow, small.

**semete**, at any rate, at least, at most ; conf. p. 230.

**semeru** (2), to treat with rigour, to press upon.

**semmon**, a specialty (in learning).

**sempō**, the other party, they, he.

**sen**, a thousand.

**sen**, a cent, =  $\frac{1}{2}$  Amer. cent or 1 farthing.

**senaka**, the back (of the body).

**senchū**, on board ship.

**Sendai-bushi**, a kind of poem, see p. 488.

**Sendō**, the master of a junk, hence a boatman.

**senjitsu**, the other day.

**senkoku**, a sentence (penal).

**senkoku**, a little while ago.

**senkoro**, lately.

**senkyōshi**, a clergyman, a missionary.

**senrei**, baptism : *senrei wo ukeru*, to be baptised.

**senro**, a line of railway.

**sensaku**, research : *sensaku suru*, to make researches.

**sensei**, an elder, a teacher, hence you, he ; see p. 47.

**senshi**, dying in battle.

**sensu**, a fan, see **ōgi**.

**sentaku**, the washing of clothes : *sentaku-ya*, a washerman ; *sentaku suru*, to wash (clothes).

**senzen**, restoration to virtue.

**senzo**, an ancestor.

**seppō**, a sermon.

**seppuku**, the same as *hara-kiri*, see p. 35.

**seri-uri**, an auction.  
**sessimeru** (2), to cause to do, see p. 212.  
**sessha**, I, lit. the awkward person.  
**sessuru** (irreg.), to be in contact, to receive.  
**setomono**, porcelain.  
**setsu**, an occasion, a time.  
**setsu**, an opinion : *setsu ga au*, to be of the same opinion.  
**setsu**, awkward ; conf. 257.  
**setsumei**, an explanation : *setsumei suru*, to explain.  
**setta**, sandals soled with leather : *setta-baki*, wearing such sandals.  
**settaku**, my house ; see p. 257.  
**sewa**, help, trouble : *sewa ni naru*, to be helped by ; *sewa ga yakaru*, to be busy and anxious ; *sewa wo suru* (or *yaku*), to help ; *o sewa sama*, see p. 295, No. 96.  
**sha**, a company, a society, a firm.  
**sha**, a person (in compounds).  
**shaba**, this world, hence out of prison.  
**shaberi**, chatter, a chatter-box.  
**shaberu**, to chatter.  
**shafu**, a jinrikisha-man.  
**Shaka Sama**, the Buddha Sâkya Muni.  
**shakkin**, a debt.  
**shaku**, a foot (measurement).  
**shakwai**, society : *shakwai-shugi*, socialism ; also used in such phrases as *gakûsha shakwai*, the learned world.

**shampan**, champagne (from the French).  
**sharei**, a fee, a salary.  
**shasetsu**, a leading article.  
**shashin**, a photograph ; *shashin-basami*, a photograph-holder or frame ; *shashin-ya*, a photographer.  
**shasuru** (irreg.), to thank, apologise.  
**shatei**, a younger brother (humble).  
**shatsu**, a shirt (from the English).  
**shi**, death : *shisuru*, to die.  
**shi**, four.  
**shi**, a Chinese poem.  
**shi**, Mr.  
**shi**, a postposition ; see p. 81.  
**shi**, a Classical termination of adjectives ; see pp. 121-2.  
**shi**, the indefinite form of *suru*, to do.  
**shi-ageru**, to finish doing.  
**shi-awase**, good fortune, lucky.  
**shiba**, turf, grass.  
**shibaraku**, some time (whether short or long) : *makoto ni shibaraku*, see p. 269.  
**shibaru**, to tie.  
**shibashi**, a short while.  
**shiba-shiba**, often.  
**shibomu**, to wither.  
**shi-bu(n) no ichi**, a quarter ( $\frac{1}{4}$ ).  
**shi-bu(n) no san**, three-quarters.  
**shichi**, seven.  
**shichi-gwatsu**, July.  
**shichi-jū**, seventy.

**shichū**, (the middle of) the streets.  
or town.

**shidai**, arrangements, state, reason  
why, (hence) according to: *shidai*  
*ni*, according to, gradually.

**shifun**, anger for personal injury.

**shigai**, a corpse.

**shigei**, dense (see p. 124).

**shigo**, after death, posthumous.

**shigoku**, extremely, very.

**shigoto**, work: *shigoto wo suru*,  
to do one's work.

**shi-gwatsu**, April.

**shihai-nin**, the manager of a  
commercial house.

**shi-hō hap-pō**, all (lit. four and  
eight) sides.

**shihon**, capital (a fund of money).

**shii (no ki)**, a species of live oak:  
*shii-no-mi*, an acorn.

**shii**, an adjective suffix, see p. 128.

**shiiru** (3), to urge, to try, to force.

**shiite**, urgently, with violence.

**shijin**, a private individual.

**shijū**, constantly.

**shi-jū**, forty.

**shika** (with a neg.), nothing but,  
only. Some pronounce *shikya*.

**shika**, a deer, a stag.

**shika**, thus: *shika nomi narazu*,  
not only so; *shikashite*, and.

**shikaku** (na or no), square.

**shikaru**, to be so: *shikaru ni*,  
thereupon, but; *shikaraba*, if (or  
as) that is so, then.

**shikaru**, to scold.

**shikashi**, but (see pp. 242-3);

*shikashi-nagara*, but, neverthe-  
less.

**shikata**, a way of doing: *shikata*  
*ga nai*, there is nothing to be  
done, no help for it; conf. p. 147.

**shikei**, capital punishment.

**shiken**, an examination, an ex-  
periment: *shiken wo ukeru*, to  
be subjected to an examination.

**shiki**, a ceremony.

**shikiri (ni)**, perpetually.

**shī-kitari**, a custom that has  
been handed down.

**shikkari**, firm, tight: *shikkari*  
*shita*, firm.

**shikkei**, rudeness: *shikkei na*,  
rude, impolite.

**shikken**, a regent (in mediæval  
times); see p. 344, note 2.

**shikkō suru** (irreg.), to execute.

**shī-komu**, to put into, to arrange  
inside.

**shikwan**, an officer.

**shikya**, see **shika** (1).

**shima**, an island.

**shimai**, the end: *mō shimai*, see  
p. 292, No. 69.

**shimatsu**, the beginning and end,  
the whole of any affair.

**shimau**, to finish; see p. 194.

**shimbun**, news, a newspaper:  
*shimbun-shi*, newspaper; *shim-  
bun-ya*, a journalist; a newspaper  
office.

**shimeru**, a causative suffix, see  
p. 212.

**shimeru** (2), to fasten, close,



- strangle, hence to put or have on round the waist; *shime-kiru*, to close up, to shut up.
- shimizu**, pure (spring) water.
- shimesu**, to manifest, show.
- shimmin**, the subjects (of a state).
- shimmitsu (na)**, intimate.
- shimo**, (hoar-)frost; *shimo-doke*, thaw; *shimo ga furu*, there is hoarfrost.
- shimo**, below.
- shimpai**, anxiety, sorrow; *shimpai suru*, to be anxious or troubled; *shimpai ni naru*, to become anxious.
- shimpo**, progress: *shimpo suru*, to progress.
- shimpu**, (with *go*) a father (honor.).
- shin**, new (in compounds), as *shinnen*, the new year.
- shin**, the heart; hence the wick of a lamp.
- shin (no)**, true, real: *shin ni*, really.
- shina**, a kind, hence more frequently an article, goods: *shina-mono*, ditto.
- Shina**, China: *Shina-jin*, a Chinaman.
- shin-ai**, affection, love.
- shinchū**, brass: *shinchū-zukuri*, arranged or fastened with brass.
- shini-mono-gurui**, desperation.
- shinja**, a believer.
- shinjiru (3)**, to believe, to think.
- shinjitsu**, truth.
- shinjō suru** (irreg.), to present respectfully to a superior; see pp. 11, 251: *shinjō-mono*, a present.
- shinki (na)**, new.
- shinkō**, belief: *shinkō suru*, to believe.
- shinku suru** (irreg.), to suffer hardship.
- shinkwa**, evolution: *shinkwa-ron*, the doctrine of evolution.
- shinnen**, the New Year.
- shinrei**, the soul.
- shinri**, truth.
- shinrui**, a relation, a kinsman.
- shinsa**, investigation.
- shinsei**, sacredness: *shinsei na*, sacred.
- shinseki**, kinsfolk.
- shinsetsu**, kindness: *shinsetsu na*, kind.
- shinshi**, a gentleman.
- shinshi**, deep thought.
- shintai**, a new shape.
- shin-teki**, mental.
- Shintō**, the name of the aboriginal religion of the Japanese prior to the introduction of Buddhism. It means "the way of the gods."
- shin-un**, progress.
- shinuru** (irreg.), to die; see pp. 172, 198, 212: *shini-sokonau*, barely to escape death.
- shin-yō suru** (irreg.), to believe in, to trust.
- shin-yū**, an intimate friend.
- shinzō**, properly a girl, but with



honorific *go* prefixed now used in the sense of a married woman of the lower middle class, Mrs.

**shinzu-beki**, credible.

**shio**, salt, salt water, the tide.

**shira**, familiar for *shiran*, don't know.

**shiraberu** (2), to investigate, to examine.

**shira-ga**, white hair; conf. p. 25.

**shirase**, an intimation, an announcement.

**shiraseru** (2), to inform.

**shireta**, self-evident.

**shirimochi wo tsūku**, to fall down in a sitting position.

**shirizoku**, to withdraw (intrans.).

**shiro**, a castle.

**shiro**, Imper. of *suru*, to do: *nani shiro*, see p. 189.

**shiroi**, white: *shiro-kane*, silver.

**shiromi**, a tinge of whiteness.

**shiromono**, merchandise.

**shirosa**, whiteness, the degree of whiteness.

**shiru**, to know: *shirenai*, can't tell.

**shirube**, a sign, an indication.

**shirushi**, a sign, a mark.

**shishi**, a lion.

**Shi-sho**, see p. 366, note 10.

**shisō**, a thought.

**shisoku**, (with honorific prefix *go*) your son; conf. p. 256.

**shison**, a descendant.

**shīta**, the under or lower part of anything, downstairs: *no shīta ni*, below, underneath; *shīta no*

*hō*, the bottom, beneath.

**shīta**, the tongue: *shīta-uchi suru*, to lick one's chops.

**shītagau**, to follow, to obey: *ni shītagatte*, according to.

**shītagi**, under-clothing.

**shītaku**, preparations: *shītaku wo suru*, to prepare.

**shītan**, sandal-wood.

**shītashii**, intimate, friendly.

**shitsu**, a room, a cabin.

**shitsurei**, rudeness, impertinence: *shitsurei na*, rude, impolite.

**shitto**, jealousy.

**shiyāgaru**, equivalent to *suru*, *yagaru* being a contemptuous and vulgar suffix, and *ā* (for *a*) adding to the lowness of the expression.

**shiyō**, a way of doing: *shiyō ga nai*, there is no help for it, nothing to be done; see also pp. 147, 182.

**shi-yū**, female and male: *shiyū-tōta*, sexual selection (Darwin).

**shizen**, spontaneity: *shizen no*, spontaneous, natural; *shizen-tōta*, natural selection.

**shizuka** (na), quiet.

**shizumaru**, to quiet down (intrans.).

**shizumu**, to sink (intrans.).

**sho**, many, all;—in compounds, as *shohō*, every direction; *shonin*, people in general; *shoshū*, all countries.

**sho**, a place (in compounds).

**sho**, a book.

**shō**, a chapter.

**shōbai**, trade, business : *shōbai-gara*, the nature of a trade, appropriate to a certain trade ; *shōbai-nin*, a tradesman.

**shobun**, treatment, punishment.

**shōchi**, consent, assent, comprehension : *shōchi suru*, to consent, etc.

**shōdō suru** (irreg.), to assert.

**shōgun**, the title (meaning literally generalissimo) of the *de facto* military rulers of Japan from the end of the twelfth century to A.D. 1868.

**shōgwai**, one's whole life.

**shō-gwatsu**, January.

**shōgyō**, trade.

**shōji**, the wood and paper or glass slides which enclose a Japanese room.

**shoji suru** (irreg.), to possess.

**shōjiki**, honesty : *shōjiki na*, honest.

**shōjiru** (3), to produce, to be produced, to arise.

**shoken**, reading (books) : *shoken suru*, to read.

**shōko**, a proof : *shōko-nin*, a witness.

**shokubutsu**, a plant.

**shokuji**, food.

**shokumotsu**, food.

**shokun**, gentlemen, Sirs, all of you.

**shomin**, all men, every one.

**shōmei suru** (irreg.), to prove.

**shomotsu**, a book.

**shōnin**, a merchant, a dealer.

**shōri**, a victory.

**shosei**, a student.

**shōsei**, I, lit. junior.

**shōsei**, (the sound of) laughter.

**shosen**, after all, at last.

**shōsetsu**, a novel.

**shōshō**, a little.

**shōsō** (na), premature.

**shōsū**, a small number, minority.

**shosuru** (irreg.), to dispose of, to condemn.

**sho-taimen**, a first interview.

**shote**, the beginning.

**shou**, to carry on the back.

**shu**, the auxiliary numeral for poems.

**shu**, Chin. for *sake*, strong liquor.

**shu**, rarely **shū**, also **shi**, a pluralising suffix ; see p. 29.

**shu**, a sort, species (in compounds), *shu-ju*, all sorts.

**shū**, a province, a country.

**shubiki**, a boundary line on a map : *shubiki-gwai*, outside "treaty limits ;" *shubiki-nai*, inside treaty limits.

**shuchō**, assertion, contention.

**shudan**, a means.

**shūgaku suru** (irreg.), to study.

**shugi**, a principle, conf. p. 7.

**shui**, intention, meaning, purport.

**shujin**, the master of a household.

**shūketsu**, termination, closure.

**shukkin**, going to official work ;  
to go to office.

**shūku**, a post-town.

**shuku-hai**, a toast.

**shūkwai**, a meeting.

**shūkyō**, religion, a sect.

**shūmon**, a sect, a religion.

**shurui**, a sort.

**shūsei suru** (irreg.), to amend (as  
a bill).

**shūsen**, assistance : *shūsen wo*  
*suru*, to assist.

**shushi**, purport, intention, aim.

**shu-shoku**, wine and lust.

**shusseki**, attendance,—as at a  
party or a meeting : *shusseki*  
*suru*, to attend, to go.

**shusshō**, birth.

**shutsugoku**, coming out of  
prison.

**shuttatsu**, starting, departure :  
*shuttatsu suru*, to start.

**so**, rough, coarse ; see p. 257.

**sō** (a contraction of *sayō*, itself a  
contraction of *sono yō*), like that,  
in that way, so : *sō da* or *sō desū*,  
that is so, yes ; *sō desū ka* ? is  
that so ? indeed ! *sō ja nai* or *sō*  
*ja gozaimasen*, that is not so, no ;  
*sō iu*, that kind of, such as that ;  
*sō ka mo*, *sō ka to*, see p. 296,  
Nos. 109 and 110 ; *sō kō*, this,  
that, and the other ; *sō sa* ! yes  
indeed ; *sō shīte*, see p. 242 ; *sō*  
*wa ikan*, that won't do.

**sō**, a pair (of screens).

**sō**, the auxiliary numeral for boats

and ships.

**sō (na)**, a termination of quasi-  
adjectives, see pp. 137 and 183 ;  
also used separately, as “ it would  
seem that ” (see pp. 183—4).

**sō shīte**, having done so, and  
then ; conf. pp. 242, 225.

**sōan**, a draft,—e.g. of a bill.

**soba**, alongside.

**sōba**, the market price, the current  
rate.

**sobieru** (2), to stretch up, to reach  
up (intrans.).

**socha**, inferior tea.

**sochi**, or **sochira**, there.

**sōdan**, consultation : *sōdan suru*,  
to hold a consultation, *sōdan wo*  
*kakeru*, to suggest.

**sodateru** (2), to bring up.

**sodatsu**, to be brought up, to  
grow up.

**sōdō**, a row, a tumult.

**sōgi**, funeral rites.

**sōgū suru** (irreg.), to meet  
with.

**sōhai**, worship.

**sohan**, see p. 257.

**sōhō**, both sides.

**sōi**, difference, discordance : *sōi*  
*nai*, there is no doubt.

**sōji**, cleansing : *sōji wo suru*, to  
cleanse.

**sōken (na)**, healthy, vigorous.

**soko**, there : *soko de*, thereupon.

**soko**, the bottom (e.g. of a lake) :  
*soko-bie*, an internal chill.

**sokoera**, thereabouts.

**soku**, the auxiliary numeral for all sorts of foot-gear.

**somatsu**, coarseness : *somatsu na*, coarse, rude.

**someru** (2), to dye.

**sommei**, (your) august name.

**sōmoku**, herbs and trees, vegetation.

**son**, loss, especially pecuniary loss.

**son**, lit. a village,—the auxiliary numeral for *mura*, village.

**sonaeru** (2), to provide ; (sometimes) to be provided with.

**sonata**, you.

**sonchi**, retention.

**sonchō**, a (village) mayor.

**sonjiru** (3), to spoil (trans. and intrans.).

**sonna**, that kind of, such as that : *sonna ni*, so (much).

**sonnara** (for *sō nara*), if that is so, well then.

**sono**, that (adj.) : *sono hō*, you (in legal parlance).

**sonritsu**, existence.

**sonshitsu**, pecuniary loss.

**sonsuru** (irreg.), to exist, to preserve.

**sonzai**, existence.

**sōō**, suitability, a fair amount : *sōō na*, fit, proper.

**sora**, the sky : *sora-iro*, sky-blue.

**sora** ! (for *sore wa*), there !

**sore**, that (subst.), see pp. 51—3 : *sore de wa*, that being so, then ; *sore kara*, after that, and then, next ; *sore made no koto*, see p.

194. For the interjectional use of *sore*, see p. 239.

**soroban**, an abacus.

**soroi**, a match, a set : see also p. 112.

**soroeru** (2), to put in order, to arrange.

**soro-soro**, leisurely, slowly.

**sorou**, to be in order, to be all in their places.

**soru**, to shave.

**sorya** ! there now ! see p. 239.

**sōryō**, an eldest son.

**sōshiki**, a funeral.

**soshiru**, to blame, to revile.

**sosō** (also corruptly *sōsō*), coarseness : *o sosō sama*, excuse the coarseness of my poor entertainment.

**sosuru** (irreg.), to come to life again.

**sōsuru** (irreg.), to report to the Emperor, to accomplish.

**sōtai** (no), whole.

**sōtaka**, the total amount.

**sōte**, alongside, skirting.

**soto**, the exterior, out-of-doors : *no soto ni*, outside of.

**sōtō** (na), suitable, proper.

**sotto**, gently : also used for *chotto*.

**sozei**, taxes, imposts.

**sōzō**, fancy, imagination.

**sōzōshii**, noisy.

**sū**, a number.

**subarashii**, splendid, very.

**sube-sube shīta**, smooth.

**subete**, altogether, all.



**sude ni**, already.

**sue**, the end or tip of a thing.

**sueru** (2), to set, to place.

**sugi**, past, after.

**sugi**, the cryptomeria tree.

**sugiru** (3), to exceed, *..ni sugi-masen*, it is no more than. Suffixed to an adjective or verb, *sugiru* may be rendered by too or too much, as *yo-sugiru*, to be too good; *nomi-sugiru*, to drink too much.

**sugu** (ni or to), immediately.

**sui**, water (in compounds): *suidō*, an aqueduct, water-works; *suifu*, a seaman, a common sailor.

**suikō suru** (irreg.), to execute.

**suikyō**, intoxication.

**suimono**, a kind of soup.

**suiren**, practising swimming.

**suiryō**, a conjecture: *suiryō suru*, to suppose.

**suishō**, a crystal.

**suisoku**, a conjecture.

**suiyōbi**, Wednesday.

**suji**, a line, a vein, reason; see also p. 112.

**sūki**, fond; see p. 65: *sūki-zuki*, various tastes.

**sūkima**, a chink: *sūkima-kaze*, a draught (of air).

**sukkari**, quite, completely; (with a negative) not at all.

**sūkoburu**, very.

**sūkoshi**, a little, a bit.

**sūku**, to be empty.

**sūkunai**, few, scarce; see p. 274.

**sumai**, a residence.

**sumasu**, to conclude (trans.).

**sumau**, to reside.

**sumi**, charcoal, Indian ink.

**sumiyaka(ni)**, speedily.

**sumō**, wrestling: *sumō wo toru*, to wrestle.

**sumu**, to dwell.

**sumu**, to come to an end. The neg. *suman* sometimes means to be improper, unpardonable.

**sumu**, to be clear.

**sun**, an inch.

**sūna**, sand.

**sūnawachi**, namely, forthwith.

**sunde no koto ni**, just about to.

**sū-nen** or **su-nen**, many years.

**suppa-nuku**, to draw one's sword at random, hence to expose abruptly.

**suppai**, sour.

**sura**, even, if only.

**surari to**, } smoothly, with-  
**sura-sura to**, } out more ado.

**suribi**, a match (for striking).

**suru** (irreg.), to do, to make; see especially pp. 159, 224; also pp. 92, 133, 151, 195, 198, 210, 211, 212, 251; *shī-kakeru*, to begin to do; *shī-togeru*, to accomplish; *suru to*, at the beginning of a sentence, see p. 352, note 10; *shīte miru to*, see p. 353, note 15; *to sureba*, see p. 370, note 22.

**suru**, to rub; used also incorrectly for *soru*, to shave, as *hige wo soru* or *suru*, to shave.



**surudoï**, sharp.  
**susugi-sentakû**, the washing of clothes.  
**susugu**, to rinse, to cleanse.  
**susumeru** (2), to urge, to offer, to recommend.  
**susumu**, to advance, to progress (intrans.).  
**sûtensho**, a railway station (from the English word).  
**sûteru** (2), to throw away.  
**suu**, to suck, to inhale.  
**suwaru**, to squat (in Japanese fashion).  
**suzu**, tin.  
**suzume**, a sparrow.  
**suzuri-bako**, an ink-box.  
**suzushii**, cool, fresh.

## T

**ta**, a suffix denoting past time; see pp. 150, 166.  
**ta**, other, different: *sono ta*, besides that.  
**ta**, a rice-field.  
**tabako**, tobacco (from the European word): *tabako-ire*, a tobacco-pouch; *tabako wo nomu*, to smoke.  
**taberu** (2), to eat; conf. pp. 156, 251.  
**tabemono**, food, victuals.  
**tabi**, a time (*une fois*): *tabi-tabi*, often; *iku tabi?* how many times? *iku tabi mo*, any number of times, however often.

**tabi**, a journey; *tabi ye deru*, to go on a journey.  
**tabi-bito**, a traveller.  
**tabun**, a good deal, most; hence probably.  
**tachi**, a pluralising suffix; see p. 29.  
**tada**, only, simply.  
**tadachi ni**, forthwith.  
**tadaima**, immediately.  
**tadashii**, correct, just.  
**tadasu**, to rectify, to examine into, to warn.  
**taeru** (2), to endure.  
**tagai (ni)**, mutually: *o tagai (sama) ni*, see p. 363, foot-note 3.  
**tagaru**, a verbal suffix; see p. 134.  
**tai**, big; *tai shita*, important.  
**tai**, a termination of desiderative adjectives; see pp. 133, 165, 183.  
**taiboku**, a large tree.  
**taigai**, for the most part, probably.  
**taigū**, treatment.  
**taihen**, lit. a great change, hence very, awfully, see p. 147.  
**taiko**, a drum: *taiko-isha*, a quack physician.  
**Taikō**, a title of honour,—rarely applied to any but the Taikō Hideyoshi, the military ruler of Japan at the end of the sixteenth century.  
**taikutsu**, tedium, ennui; *taikutsu suru*, to feel bored.  
**taimatsu**, a torch.  
**taimen**, honour, reputation.

**taira** (na), flat.

**taisetsu**, importance; *taisetsu na*, important.

**taishi**, an ambassador: *taishi-kwan*, an embassy.

**taishite**, see *taisuru*.

**taishō**, loud laughter.

**taisō**, greatly, much, very.

**taisuru** (irreg.), to be opposite to; *ni taishite*, vis-à-vis, to.

**taitei**, for the most part, generally.

**taiyaku**, original and translation together, as in a bilingual dictionary.

**taiyō**, the sun.

**taka**, a quantity.

**takai**, high: hence dear (in price), loud.

**takara**, a treasure: *takara-mono*, something very precious.

**take**, a bamboo.

**take**, a mountain peak.

**take**, length, stature.

**taki**, a waterfall.

**tako**, a kite (toy).

**taku**, a house, hence a humble term for husband (see p. 256): *o taku de*, at home.

**taku**, to light (the fire), to cook (rice).

**takūsan**, much, many, plenty: *mō takūsan* or *sore de takūsan*, that is plenty, I don't want any more; conf. p. 65.

**tama**, a ball, a bead, a jewel.

**tamago**, an egg: *tamago-yaki*, an omelet.

**tamaru** (intrans.), to collect (as water in a puddle).

**tamaru** (intrans.), to endure; *tamaranai* sometimes means too, conf. p. 295, No. 95.

**tamashii**, the soul.

**tama-tama**, rarely, occasionally.

**tamau**, to deign; conf. p. 253.

**tame**, sake: *no tame ni*, for the sake of, because of, in order to, by; *tame ni naru*, to be profitable.

**tameru** (2), to collect (trans.).

**tamesu**, to try, to taste.

**tamochi-kata**, the degree of wear in an article.

**tamotsu**, to keep (trans.).

**tan**, phlegm.

**tana**, a shelf.

**tane**, a seed, the material for the formation of anything projected, a subject, the wherewithal.

**tangwan**, an earnest entreaty.

**tan-haki**, a spittoon.

**tani**, a valley.

**tanin**, another person, a stranger.

**tanjun** (na), simple.

**tanki**, a short period.

**tanomu**, to rely on, to apply to, to ask, hence sometimes to hire, to engage: *tanomi-iru*, to lodge a request, see also p. 249; *o tano(mi) mōshimasū*, see p. 309, No. 14.

**tanoshimi**, joy, pleasure.

**tansan**, carbonic acid; *tansan-sui*, the name of an effervescing

water.

**tansu**, a cabinet, a chest of drawers.

**taoreru** (2), to fall over.

**tara(ba)**, termination of the conditional past, see pp. 166, 184.

**tare**, same as *dare*.

**taredo(mo)**, termination of the concessive past, see pp. 166, 187.

**tareru** (2), to hang down (trans.), hence to leave, to give.

**tari**, termination of the frequentative form, see pp. 167, 189.

**tari**, an auxiliary numeral; see pp. 112-3.

**tariru** (3), to suffice, to be enough, conf. p. 164: *ni taran*, is not worth.

**tarō**, the termination of the probable past, see p. 166.

**Tarō**, a man's name, see p. 36.

**taru**, a cask.

**taru**, a Classical particle contracted form to *aru*=is (that), as; *bushi taru mono*, one who is a warrior.

**taru**, same as *tariru*.

**tasatsu**, manslaughter, murder.

**tashika** (na), certain, sure: *tashika-ni*, certainly.

**tashikameru** (2), to ascertain, to verify.

**tashō**, more or less, hence amount, degree, see p. 359, note 5.

**tasshi**, a notification.

**tasshiru** (3), to attain to, to reach.

**tasūkaru**, to be saved; but conf. p. 204.

**tasū**, a great number, majority.

**tasūkeru** (2), to save, to help.

**tatakau**, to fight.

**tataku**, to knock: *tataki-tsūkeru*, to knock on.

**tatami**, a mat.

**tatamu**, to pile up.

**tatari**, a divine judgment or curse.

**tate-fuda**, a notice-board.

**tateru** (2), to set up, to build.

**tateru** (2), to be able to stand (intrans.).

**tatōe**, a comparison, a metaphor.

**tatōeba**, for instance.

**totoeru** (2), to compare.

**tatsu**, to stand up, to rise, to depart: *tachi-kaeru*, to go back; *tachi-yoru*, to look in at.

**tatsu**, to cut off.

**tatta**, vulgar and emphatic for *tada*.

**tattobu**, to honour, to venerate.

**tattoi**, venerable, worshipful.

**tattosa**, venerableness.

**tayori**, something to rely on: *tayori ni suru*, to rely on.

**tazuneru** (2), to ask, to enquire, to visit.

**te**, the termination of the gerund, see p. 165: *te iru*, see pp. 155, 192, 141; *te mo*, see p. 187.

**te**, the hand, the arm, hence handwriting. Sometimes in compounds it means person, as

in *nori-te*, lit. riders, i.e., the passengers in an omnibus, railway carriage, etc.; see also p. 340, foot-note; *te-bukuro*, a glove.

**te-arai**, violent, rough.

**techō**, a note-book.

**tefuda**, a visiting card.

**tegami**, a letter.

**tegarui**, easy, slight.

**tei**, a state (of things).

**teiki (no)**, requisite.

**teikoku**, an empire, specifically Japan.

**teikwaku**, see foot-note, p. 406.

**teinei (na)**, polite.

**teishi**, incorrect for *teishu*, the master of a house, a husband; conf. p. 256.

**teki**, an enemy (public).

**teki**, a drop.

**teki**, of; see p. 81.

**tekī suru** (irreg.), to be appropriate.

**tekīshu-seizon**, the survival of the fittest.

**tekitō (na)**, fit, suitable.

**tekiyō suru** (irreg.), to apply.

**tekketsu**, iron and blood, warlike.

**tema**, trouble: *tema ga toreru*, to take time and trouble (intrans.).

**temadoru**, to take time and trouble (intrans.).

**temae**, front, this side of; you, also I, conf. p. 47.

**tempen**, a sign in the heavens.

**Tempō**, a *nengō* or "year-

name," which lasted from A. D. 1830 to 1844.

**ten**, a point.

**ten**, the sky, heaven.

**ten-chi**, heaven and earth.

**tengu**, a kind of goblin with a long nose.

**tenjō**, a ceiling.

**tenju**, natural term of life.

**tenka**, the world, the empire (of Japan).

**tenki**, the weather; *o tenki*, ditto, also specifically fine weather; *tenki-tsugō*, the state of the weather.

**tenkoku**, the kingdom of heaven.

**tennen (no)**, natural.

**tennentō**, small-pox.

**Tennō**, the Mikado.

**Tenshi**, the Mikado; see p. 258.

**Tenshō**, see p. 369, foot-note.

**Tenshu**, God (of Roman Catholics): *Tenshu-dō*, a Catholic church; *Tenshu-kyō*, Roman Catholicism.

**tensui-oke**, a rain-tub.

**tentakku**, changing house: *ten-taku suru*, to change house.

**tentō (o tentō sama)**, the sun (vulg.).

**tenugui**, a towel.

**teppō**, a gun: *teppō wo utsu*, to fire a gun.

**tera**, a Buddhist temple.

**terasu**, to shine upon, illumine.



**teru**, to shine.  
**teru**, a contraction of the termin.  
*te iru*, see p. 192.  
**tessa**, iron chains.  
**tesūki**, leisure, nothing to do.  
**tete**, the hands (in baby language).  
**tetsu**, iron: *tetsubin*, a kettle:  
*tetsudō*, a railway.  
**tetsūgaku**, philosophy; *tetsū-  
gākūsha*, a philosopher.  
**te-tsuzuki**, a process, a way of  
arranging matters.  
**te-zema**, the state of being  
crowded.  
**tezuma**, jugglery, a trick: *tezuma-  
tsūkai*, a conjuror.  
**to**, a door.  
**to**, ten (in compounds).  
**to**, a postposition: see pp. 82, 166,  
275; *to iu*, see pp. 58, 82, 97;  
*to iu mono wa*, see p. 58; ditto at  
beginning of sentence=what I  
mean is...; *to ka*, see p. 69; *to  
itte*, see p. 83; *to mo*, see pp. 85,  
187; *to itte mo*, see p. 187; *to mo  
kaku mo*, see p. 298; *to suru*, see  
p. 227; *to wa ie* or *to wa iedo*,  
see p. 187; *to wa iu mono no*,  
while, whereas, see p. 39.  
**tō**, a pagoda.  
**tō**, ten.  
**tō**, that, the, proper; see p. 54.  
**tō**, an auxiliary numeral for horses  
and cattle.  
**tō**, etcetera.  
**tō**, in *tō ni* or *tō kara*, long ago,  
already.

**tobu**, to jump, to fly: *tobi-agaru*,  
to fly up; *tobi-komu*, to jump or  
fly in; *tobi-kosu*, to jump across.  
**tōbutsu-ya**, a general shop for  
foreign goods.  
**tōchaku**, arrival: *tōchaku suru*,  
to arrive.  
**tochi**, a locality, a place, soil.  
**tochū**, on the road, by the way.  
**tōdai**, a lamp-stand, a light-  
house.  
**tōdan**, ascending the pulpit or  
rostrum.  
**todana**, a cupboard.  
**todoke**, a report.  
**todokeru** (2), to send to destina-  
tion, to give notice, to report.  
**todoku**, to reach (intrans.).  
**todomaru**, to stop, to stay  
(intrans.).  
**todome**, a stop, a pause, the  
coup de grâce: *tadome wo sasu*,  
to give the coup de grâce.  
**todomeru** (2), to stop (trans.).  
**tōdori**, a manager, a president.  
**tofu**, a city.  
**tōfu**, bean-curd: *tōfu-ya*, a shop  
for or seller of bean-curd.  
**toga**, fault, blame.  
**togame**, blame.  
**togameru** (2), to blame.  
**tōgarashi**, cayenne pepper.  
**togeru** (2), to do thoroughly.  
**tōge**, a mountain pass.  
**tōgetsu**, this month.  
**togire**, temporary cessation.  
**tohōmonai**, outrageous, ex-



tortionate.  
**tōi**, far, distant.  
**toji**, the binding of a book.  
**tōji**, the present time, at that time.  
**tojiru** (3), to close (trans.), to bind (a book).  
**tōka**, ten days, the tenth day of the month.  
**tokaku**, same as *to mo kaku mo*; see under *to*.  
**tokei**, a clock, a watch.  
**tokei**, imprisonment with hard labour.  
**tōkei**, statistics.  
**tokeru** (2), to loosen, to melt (intrans.).  
**toki**, time, hence when (conjunction), see pp. 41, 184, 275: *toki-doki*, often; *toki-ori*, occasionally; *toki ni*, see p. 41; *toki to shīte*, sometimes.  
**tōki**, porcelain.  
**tok-kai**, the reading (of a bill).  
**toko**, an abbreviation of *tokoro*, place.  
**tokonoma**, an alcove.  
**tokoro**, a place, but see pp. 41-2, 180; *tokoro de*, see p. 42; *tokoro ga*, *tokoro ye*, see p. 42; for *tokoro no* used as a kind of relative pronoun, see p. 61; *tokoro-dokoro*, here and there, in many places.  
**tokoro-gaki**, an address (written).  
**toku**, to loosen, to melt (trans.), to unfasten, to explain: *toki-akasu*, to explain.

**toku**, profit, advantage, efficacy.  
**tokubetsu** (na), special.  
**tokuhon**, a reading book.  
**tokui**, a customer.  
**tokuri**, a bottle.  
**tokushitsu**, gain and loss.  
**tomai**, an auxil. numeral, see p. 112.  
**tomaru**, to stop, to stay (intrans.).  
**tombo**, a dragon-fly.  
**tome-bari**, a pin.  
**tō-megane**, a telescope.  
**tomeru** (2), to stop (trans.).  
**tomo**, a companion, a follower: *o tomo suru*, to accompany.  
**tomodachi**, a companion, a friend.  
**tomurai**, a funeral.  
**tonaeru** (2), to recite, to proclaim (e.g. opinions).  
**tonari**, next door.  
**tonda**, { absurd, awful,  
**tondemonai**, { excessive.  
**tōnen**, this year.  
**tōnin**, the person in question.  
**tonjaku**, concern (always with neg.): *tonjaku suru* (irreg.), to be concerned.  
**tonogo**, a man, a gentleman, a husband.  
**tonto** (mo), (with negative) not at all. *Tonto* sometimes means with a thud.  
**tora**, a tiger.  
**toraeru** (2), to seize, to arrest.  
**toreru** (2), to take (intrans.), to be able to take.

**tori**, a bird, especially the barn-door fowl.

**tōri**, a thoroughfare, a street, a way, as; see p. 243.

**tori mo naosazu**, neither more nor less than, just, exactly.

**tori-aezu**, forthwith.

**tori-maki wo suru**, (irreg.), to keep the ball of conversation rolling, to entertain skilfully.

**tori-tsūki-ha**, something to hold on by, facilities.

**tōrō**, a stationary (e.g. a stone) lantern.

**tōron**, a discussion, debate.

**toru**, to take, but sometimes merely expletive in compounds: *tori ni iku*, to go for; *tori ni kuru*, to come for; *tori ni yaru*, to send for; *tori-atsūkan*, to undertake, to manage; *tori-chigae-ru*, to confuse; *tori-ireru*, to gather in; *tori-isogu*, to be in a hurry; *tori-kaeru*, to exchange; *tori-kakomu*, to surround, to besiege; *tori-motsu*, to arrange; *tori-shiraberu*, to investigate; *tori-tsūku*, to catch hold of; *ni tote*, with regard to.

**tōru**, to pass through, to pass by: *tōri-kakaru*, to happen to pass by.

**tosan**, the ascent of a mountain: *tosan suru*, to ascend a mountain.

**toshi**, a year, hence age: *toshi wo toru*, to grow old; *toshi no*

*yotta*, elderly, aged.

**tōshi**, the act of doing something right through.

**toshiyori (no)**, old (said only of people).

**tōsu**, to put or let through, to admit (e.g. a guest): *a tōshi mōse*, see bottom of p. 294.

**tōta**, selection.

**tote**, a postposition; see p. 83.

**tōtei**, (with a neg.) by no means.

**totemo**, anyhow, in any case; (generally with a neg.) not at all, by no means.

**tōtō**, at last.

**tou**, to ask.

**tozan**, same as *yama-nobori*, see p. 35.

**tōzen**, right, proper.

**tsuba**, the guard of a sword.

**tsūben**, interpretation, an interpreter: *tsūben wo suru*, to interpret.

**tsubo**, a jar.

**tsubu**, a grain,—e.g. of rice; a seed.

**tsūchi**, earth.

**tsue**, a stick, a staff: *tsue wo tsūku*, to lean on a staff.

**tsugai**, a pair (of fowls, etc.).

**tsūgaku-sei**, a day-scholar.

**tsugi (no)**, the next: *sono tsugi ni*, next (adverb).

**tsugō**, the sum total, altogether; also convenience, certain reasons: *tsugō no yoi*, convenient; *tsugō no warui*, inconvenient

*go tsugō shidai*, according to your convenience; *tsugō ga dekimasū*, see p. 301, No. 7.

**tsugu**, to join (trans.), to follow, to succeed to (a patrimony); also to pour into: *tsugi-dasu*, to pour out.

**tsui**, by chance, unconsciously.

**tsui**, a pair.

**tsui ni**, at last.

**tsuide**, occasion, apropos: *no tsuide ni*, apropos of.

**tsuitachi**, the first day of the month.

**tsuite** (preceded by *ni*), with regard to, about: *tsuite iku*, to follow.

**tsuiyasu**, to spend, to squander.

**tsuji**, a cross-road.

**tsūji**, an interpreter, interpreting.

**tsūjiru** (3), to understand, to speak (a language).

**tsūka**, a hilt.

**tsūkaeru** (2), to serve.

**tsūkai**, a message, a messenger: *tsūkai no mono*, a messenger.

**tsūkai-michi**, a means of employing.

**tsūkamaeru** (2), to catch.

**tsūkamatsuru**, to do (humble); conf. p. 251.

**tsūkare**, fatigue.

**tsūkasadoru**, to control, to direct.

**tsūkau**, to use, to employ.

**tsūkawasu**, to give, to send.

**tsūkeru** (2), to fix, to affix, (hence)

to set down in writing, to add, to light: *tsūke-agaru*, to be puffed up with pride.

**tsūki**, clinging to, inserted in.

**tsūki**, the moon, a month: *tsūki hi*, the sun and moon, a date; *tsūki-zue*, the end of the month; *tsūki ga agaru*, the moon rises.

**tsūki-ai**, intercourse.

**tsūki-atari**, the end of a road where one must turn either to the right or to the left.

**tsūki-ataru**, see **tsūku**.

**tsūkiji**, land reclaimed (from sea or swamp).

**tsūkiru** (3), to come to an end, to be exhausted.

**tsūkō suru** (irreg.), to pass through or along.

**tsūku**, to push, to shove: *tsūki-ataru*, to collide, to come to the end (of a street).

**tsūku**, to stick (intrans.), sometimes to result, also, to arrive: *tsūki-sou*, to accompany.

**tsūku**, pain.

**tsūkue**, a table, specifically a very low Japanese writing-table.

**tsūkunen**, listlessness, gaping.

**tsūkuru**, to make, to compose; to grow (trans.): *tsūkuri-dasu*, to produce; *tsūkuri-tateru*, ditto.

**tsūkusu**, to exhaust, to do to the utmost.

**tsūku-tsūku**, attentively.

**tsūkwa suru** (irreg.), to pass.

**tsuma**, a wife; but see p. 256.

**tsumaran(ai)**, worthless, trifling.  
**tsumari**, in short, in the long run :  
*tsumaru tokoro*, ditto.  
**tsumazuku**, to stumble.  
**tsume**, a finger or the nail, a claw.  
**tsumeru** (2), to stuff, pack, or  
squeeze into : *tsume-yoru*, to  
draw near.  
**tsumetai**, cold (to the touch).  
**tsumi**, a sin, a crime : *tsumi suru*,  
to punish.  
**tsumori**, an intention : *tsumori-*  
*gaki*, a written estimate.  
**tsumoru**, to be heaped up.  
**tsumuri**, the head.  
**tsunagu**, to fasten, to tie up.  
**tsune (ni)**, generally : *tsune no*,  
usual, ordinary.  
**tsunoru**, to collect (trans.), to  
levy, to increase or grow violent.  
**tsurai**, disagreeable, unsym-  
pathetic.  
**tsure**, a companion. *Nigoried*  
and used as a suffix, it means  
together, as *fūfu-zure*, a husband  
and wife together.  
**tsure-datsu**, to go together.  
**tsureru** (2), to take with one :  
*tsurete kuru*, to bring (a person).  
**tsūrei**, the general precedent, the  
usual plan.  
**tsuri** (often with honorific *o*),  
change, small money.  
**tsuru**, a stork.  
**tsuru**, to hang (e.g. a mosquito-  
net) ; *tsuri-ageru*, to hang up.  
**tsuru**, to angle, to catch fish with

a line and hook.  
**tsurube**, a well-bucket.  
**tsutawaru**, to be handed down.  
**tsutomeru** (2), to attend, to be  
occupied with.  
**tsutsumi(-mono)**, a parcel.  
**tsutsumu**, to wrap up.  
**tsūyō**, circulation : *tsūyō suru*, to  
circulate (as money).  
**tsuyoi**, strong.  
**tsuyu**, dew : *o tsuyu*, soup.  
**tsūzoku**, colloquial, common.  
**tte**, see pp. 83—4.  
**tto**, see bottom of p. 82.

## U

**uba**, a wet-nurse.  
**ubau**, to take by force, to rob.  
**uchi**, the inside, hence a house  
home, hence a humble term for  
husband (see p. 256), taken from,  
an extract ; *no uchi ni*, inside, in ;  
*sono uchi*, meanwhile, soon ; *o*  
*uchi de*, at home. *Uchi ni*  
sometimes means while. For  
*uchi* helping to form superlatives,  
see p. 146.  
**uchiki**, retiring, bashful.  
**uderu** (2), to boil,—e.g. an egg.  
**ue**, the top of anything ; conf. p.  
260 : *no ue ni*, above, on, after.  
Sometimes *ue* means circum-  
stances or nature, as *kami no mi*  
*ue*, the nature of the gods ; also a  
point of view, with regard to.



**ueki**, a garden plant : *ueki-ya*, a gardener.

**ueru** (2), to plant.

**ugokasu**, to move (trans.).

**ugoku**, to move (intrans.).

**uguisu**, a nightingale.

**uji**, a surname, hence Mr.

**ukagau**, to enquire, to ask, to listen to, to visit.

**ukeru** (2), to receive : conf. p. 251 : *uke-au*, to guarantee ; *uke-toru*, to take delivery, to receive.

**uketamawaru**, a humble word for to hear ; conf. p. 251.

**uketori**, a receipt.

**uketoru**, to receive.

**uke-tsūke**, a sort of enquiry office, superior in dignity to a mere porter's lodge, where cards are received, information given, etc. There is one at the entrance to every public department and other large establishments in Japan.

**ūma**, a horse.

**ūmai**, nice to eat, tasty.

**ūmamma**, food (in baby language) ; conf. p. 240, footnote.

**ūmareru** (2), to be born.

**ūmare-tsūki**, by birth ; hence the character or disposition.

**ūme**, a plum-tree : *ūme-mi*, going to see the plum-blossoms.

**ūmeru** (2), to fill up with earth, to bury : *ūme-awaseru*, to make up (metaph.), see pp. 342—3.

**umi**, the sea : *umi-be*, the sea-

shore.

**umu**, to give birth to, to bear : *umi-dasu*, ditto.

**un**, luck : *un no yoi*, lucky ; *un no warui*, unlucky.

**unazuku**, to nod.

**undō**, bodily exercise : *undō-dama*, cup-and-ball ; *undō suru*, to take exercise.

**unnya** ! humph !

**ura**, the back or reverse side of anything.

**urayamu**, } to envy (not  
**urayamashigaru**, } in a bad  
sense) ; also to wish to be like.

**urayamashii**, enviable.

**ureeru** (2) or **ureiru** (3), to grieve.

**ureru** (2), to sell (intrans.), to be able to sell ; conf. p. 206.

**ureshigaru**, to feel joyful.

**ureshii**, joyful.

**uru**, to sell (trans.) : *uri-sabaku*, to sell off.

**urusagaru**, to find troublesome.

**urusai**, troublesome, a bother.

**urushi**, lacquer, varnish.

**uruwashii**, beautiful, lovely.

**ushi**, a cow, a bull, an ox, beef.

**ushinau**, to lose.

**ushiro**, the back or hinder part of anything : *no ushiro ni*, at the back of, behind.

**uso**, a lie, a falsehood : *uso wo iu*, to lie ; *uso-tsūki*, a liar.

**usui**, light, thin (in colour or consistence), insufficient : *usu-akai*,



pink ; *usu-gurai*, dusk.  
**uta**, a Japanese (as opposed to a Chinese) poem, a song.  
**utagai**, a doubt : *utagai wo okosu*, to raise a question.  
**utau**, to sing.  
**utcharu**, to throw away, to disregard : *utchatte oku*, ditto.  
**utoi**, estranged : *uto-utoshii*, ditto.  
**utsu**, to strike, to hit. It is sometimes used as a meaningless and omittable prefix in compound verbs, as (*uchi-*)*tsure-datsu*, to go along together.  
**utsūkushii**, beautiful.  
**utsuru**, to remove (intrans.), to go over to.  
**utsusu**, to remove (trans.), to copy.  
**uttaeru** (2), to go to law about, to appeal.  
**uttōshii**, cloudy, dull.  
**uwa-gaki**, an address (on an envelope, etc.).  
**uwagi**, a coat.  
**uwasa**, gossip, rumour : *uwasa wo suru*, to talk about.  
**uwo**, a fish : *uwo wo tsuru*, to fish with a rod and line.  
**uyamau**, to reverence.  
**uya-uyashii**, awe-inspiring.

## W

**wa**, a separative particle ; see p. 85 ; also pp. 94, 166, 193, 195, 238, 260, 274. For its use as an interjection, see p. 87.

**wa**, an irregular auxiliary numeral, see p. 110.  
**wabi**, an apology.  
**wabiru** (3), to lament, to apologise.  
**waboku**, peace.  
**wadakamaru**, to be coiled.  
**waga**, my own, one's own, see p. 51 : *waga mi*, myself ; *waga hai*, we.  
**wai**, an exclamatory and emphatic particle.  
**waka-danna**, the son of the master of the house.  
**wakai**, young.  
**wakareru** (2), to part with, to be separated.  
**wakari**, understanding : *o wakari ni naru*, to understand (honorific) ; *wakari no hayai*, quick-witted, sharp ; *wakari-nikui*, hard to understand ; *wakari-yasui*, easy to understand.  
**wakaru**, to understand : *wakari-kitte iru*, to come to a clear understanding.  
**wakasu**, to boil (trans.) ; said of water.  
**wakatsu**, to discern.  
**wake**, a reason, a cause : *dō iu wake de ? why ? sō iu wake ni wa ikimasen*, it can't be managed in that way.  
**wakeru** (2), to divide, to share : *wake-ataeru*, to distribute in appropriate shares.  
**wakete**, specially.

**waki**, the side of anything, sometimes elsewhere : *no waki ni*, at the side of, beside ; *waki ye*, elsewhere.

**wakimaeru** (2), to discriminate, to comprehend.

**waku**, to boil (intrans.).

**wampaku** (na), naughty.

**wan**, a bowl.

**wan**, a gulf, a bay.

**wanishi**, varnish (from the English word).

**wan-wan**, bow-wow. Children call dogs so.

**warai**, laughter.

**waraji**, a kind of straw sandals used only out-of-doors.

**warau**, to laugh.

**ware**, I (in Book Language) : *ware-ware*, people like me, we.

**wari**, a share, hence ten per cent : *wari-ai*, proportion ; *wari-biki*, discount ; *wari-mae*, a share.

**warui**, bad, (hence sometimes) ugly, see also pp. 128, 139 : *waruku iu*, to blame ; *waru-kūchi*, bad language ; *waru-mono*, a worthless fellow, a ruffian.

**Wasei**, made in Japan.

**washi**, a vulgar contraction of *watakūshi*, I.

**wasure-mono**, something forgotten.

**wasureru** (2), to forget.

**watakūshi**, selfishness, (hence) I : *watakūshi-domo*, we, people like me, I ; conf. pp. 48-9.

**wataru**, to cross (a river).

**watashi**, a somewhat vulgar contraction of *watakūshi*, I.

**watasu**, to hand over.

**waza to**, on purpose.

**wazawai**, a calamity.

**waza-waza**, on purpose.

**wazuka**, a trifle : *wazuka ni*, only, nothing but.

**wo**, a postposition ; see p. 91 ; also pp. 201, 203, 213, 224, 261.

**woba**, see p. 96.

## Y

**ya**, a termination signifying house, see p. 39.

**ya**, a postposition ; see pp. 93, 88 (N.B.), 195 : *ya nani ka*, p. 55.

**ya** and **yā**, eight ; see p. 101.

**yaban**, a barbarian : *yaban no* or *na*, barbarous.

**yabo**, a boor, a dolt.

**yabu**, a bamboo thicket : *yabu-i*, a quack doctor.

**yabuku**, to tear (trans.).

**yado**, a dwelling-place, a hotel ; hence a humble word for husband (see p. 256) ; *yado-ya*, a hotel.

**yagate**, forthwith, by and bye, almost, perhaps.

**yagu**, bed-clothes.

**yahari**, also.

**yai** ! halloa !

**yakamashii**, noisy, hence given to fault-finding, fussy.

**yakedo**, a burn.

**yakeru** (2), to burn (intrans.).  
**yaki**, burning, roasting, tempering (a blade).  
**yakkai**, assistance; see also p. 290, No. 54, and conf. p. 247.  
**yaku**, to burn (trans.), to roast, to toast, to bake.  
**yaku**, usefulness, service: *yaku ni tatsu*, to be of use.  
**yakunin**, an official.  
**yakūsha**, an actor.  
**yakūsho**, a public office.  
**yakūsoku**, an agreement, a promise: *yakūsoku suru*, to promise.  
**yakwai**, an evening party.  
**yama**, a mountain, a hill, sometimes dishonest speculation: *yama-michi*, a mountain path.  
**yamai**, a disease.  
**yama-nobori**, see p. 34.  
**Yamato**, one of the provinces of Japan, hence Japan itself: *Yamato-damashii*, Japanese spirit, ideal, patriotism.  
**yameru** (2), to put a stop to.  
**yamu wo ezu**, unavoidably.  
**yanagi**, a willow-tree.  
**yane**, a roof (see p. 36).  
**yappari**, emphatic for *yahari*.  
**yara**, see p. 488, foot-note 8.  
**arakasu** (vulg.), to do; hence to perform almost any action, e.g. drinking, eating, working.  
**yare!** (an exclamation of encouragement derived from *yaru*, to give), go on! halloa! sometimes, or else.

**yaru**, to send, to give, conf. pp. 196, 251: *yatte miru*, to try (one's hand at); *yatte shimau*, to give away; *yaru* is sometimes used instead of *suru*, to do.  
**yasashii**, easy, gentle.  
**yaseru** (2), to grow thin; *yasete iru*, to be thin; *yaseta*, thin.  
**yashiki**, a nobleman's mansion, also a "compound."  
**yashiro**, a Shintō temple.  
**yashoku**, supper, (late) dinner.  
**Yaso**, Jesus: *Yaso-kyō* or *Yaso-shū*, (Protestant) Christianity.  
**yasui**, cheap, easy: *yasu-domari*, a cheap lodging.  
**yasumu**, to rest, to go to bed: *o yasumi nasai*, good-night.  
**yatou**, to hire, to engage.  
**yatsu**, a (low) fellow; rarely a thing.  
**ya(tsu)**, eight.  
**yawarageru** (2), to soften (trans.).  
**yawarakai** or **yawaraka na**, soft.  
**yaya**, more or less, somewhat: *yaya mo sureba*, apt to, liable to.  
**ye**, a postposition; see p. 93.  
**yen**, see **en**.  
**yo!** an interjection, see pp. 239, 167.  
**yo**, the night: *yo-geiko*, studying at night; *yo-naka*, midnight; *yo ni iru*, to become dark.  
**yo**, the world: *yo no naka*, ditto; *yo wo okuru*, to spend one's life, to make a living.

**yo**, surplus.

**yo** and **yō**, four ; see p. 101.

**yō**, business, use ; *yō wo nasu*, to be of use.

**yō**, appearance, way, kind : *yō ni*, to, so that ; see p. 276.

**yo-ake**, dawn.

**yobō**, a precaution.

**yobu**, to call : *yobi-dasu*, to summon ; *yobi-kaesu*, to call back.

**yochi**, space, room.

**yōfuku**, European clothes.

**yōgaku**, European learning : *yōgaku-sha*, one versed therein.

**yoginai**, unavoidable.

**yohodo**, plenty, a lot, very.

**yoi**, good, (hence) handsome ; see also pp. 137, 139.

**yō-i (na)**, easy.

**yōji**, a tooth-brush, less correctly a tooth-pick (*ko-yōji*) : *yōji-ire*, a tooth-pick holder.

**yo-jō-han**, (a room) four mats and a half (in size).

**yōka**, eight days, the eighth day of the month.

**yōkan**, a kind of sweetmeat made of beans and sugar.

**yokei**, superfluity ; (with a negative) not very, not much ; see p. 148.

**yōki**, the weather.

**yokka**, four days, the fourth day of the month.

**yoko**, cross, athwart : *yoko-chō* or *yoko-dōri*, a side street (whether cross or parallel) ; *yoko-me*, a

side glance ; *yoko-moji*, European written characters.

**yokogiru**, to cross.

**yokosu**, to send hither.

**yoku**, well, hence often.

**yoku**, next, as in *yoku-jitsu*, next day.

**yoku suru** (irreg.), lit. to bathe, hence to avail of.

**yōkyū**, a demand.

**yōme**, a bride, a daughter-in-law : *yōme ni iku*, to get married (said of a girl) ; *yōme ni yaru*, to give (a girl) in marriage ; *yōme wo morau*, to marry (a wife).

**yomeru** (2), to read (intrans.), can read ; conf. p. 2c6.

**yomu**, to read (trans.) : *uta wo yomu*, to compose (Jap.) poetry.

**yōmuki**, business, affairs.

**yondokoronai**, inevitable.

**yo-naka**, midnight.

**yone**, hulled rice.

**yo (no naka)**, the world.

**yopparai**, a drunkard.

**yopparau**, to get tipsy.

**yoppodo**, emphatic for *yohodo*.

**yoppite**, all night long.

**yori**, a postposition ; see pp. 94, 145, 260.

**yorokeru** (2), to reel.

**yorokobi**, joy.

**yorokobu**, to rejoice.

**Yōroppa**, Europe.

**yoroshii**, good, conf. pp. 128, 130, 255 : *mō yoroshii*, all right, no more required ; ...*de yoroshii*, ..



will do well enough; *yoroshiku mōshimasū*, see p. 309; *yoroshiku negaimasū*, see pp. 324—5, No. 21.

**yorozu**, a myriad, ten thousand.

**yoru**, the night.

**yoru**, to lean on, to rely, to depend; hence to look in at, to stop at for a short time: *ni yotte*, owing to; *toshi no yotta*, aged.

**yoru**, to select: *yoridasu*, ditto.

**yoru**, to assemble.

**yosasō (na)**, having a good appearance, conf. p. 137.

**yōsei suru** (irreg.), to foster, to nourish,

**yoseru** (2), to collect (trans.).

**yoshi**, good, all right; conf. p. 122: *yoshi-ashi*, see p. 34.

**yōshi**, an adopted son: *yōshi ni iku*, to be adopted.

**yoso**, elsewhere.

**yosō suru** (irreg.), to anticipate.

**yosooi**, adornment, fine array.

**yosu**, to leave off, to abstain from, to put an end to, to omit.

**yōsu**, appearance, circumstances.

**yo-sugiru** (3), to be too good.

**yōsuru** (irreg.), to need.

**yūsuru** (irreg.), to possess.

**yo(tsu)**, four.

**yotei**, settling beforehand.

**yottari**, four persons.

**yotte**, for that reason: *ni yotte*, owing to.

**yowai**, weak.

**yowami**, weakness.

**yōyaku**, } barely, at last, with  
**yōyō**, } difficulty.

**yu**, hot water, a hot bath: *yu wo sasu*, to pour in hot water.

**yūbe**, yesterday evening.

**yubi**, a finger, a toe: *yubi-nuki*, a thimble.

**yūbin**, the post: *yūbin-gitte*, a postage-stamp; *yūbin-kyoku*, a post-office; *yūbin-zei*, postage.

**yūdachi**, a (thunder-) shower.

**yue ni**, therefore.

**yuen**, cause, rationale.

**yūgata**, twilight, evening.

**yuinō**, gifts exchanged on betrothal.

**yuka**, the floor.

**yūkata**, see *yūgata*.

**yūkei**, evening.

**yuki**, snow.

**yūki**, courage.

**yūki-kei**, confinement for a fixed term.

**yukkuri**, leisurely, slowly.

**yūkyō**, pleasure.

**yume**, a dream; *yume wo miru*, to dream.

**yūmei**, darkness and light, hence death and life.

**yūmeshi**, supper, (late) dinner.

**yumi**, a bow (for shooting): *yumi-ya*, a bow and arrows.

**yūrei**, a ghost.

**yureru** (2), to shake (intrans.).

**yururi** (to), leisurely: *go yururi to*, see p. 143.

**yurusu**, to allow, to grant.



**yusan**, a picnic.

**yūsei**, a planet.

**yūshi**, a brave warrior.

**yūshoku**, supper, (late) dinner.

**yūshō-reppai**, the survival of the fittest (in the struggle for existence).

**yuu**, to bind up or do (the hair).

**yūyo**, postponement, hence hesitation.

**yūyū tō**, nonchalantly.

**yuyushii**, serious, grave.

## Z

**za**, a seat, in compounds sometimes a theatre : *za ni tsūku*, to take a seat ; *za wo tatsu*, to rise from one's seat.

**zaiaku**, crime.

**zaisan**, property : *zaisan-kagiri*, bankruptcy ; *zaisan-kei*, a fine.

**zaishū**, a criminal.

**zampatsu**, hair-cutting.

**zange suru** (irreg.), to confess.

**zannen**, regret (for one's own sake) : *zannen-garu*, to regret.

**zashiki**, a room.

**zasshi**, a magazine, a review.

**zatta (na)**, miscellaneous.

**ze**, same as *zo*.

**zahi**, right and/or wrong ; (hence) positively : *zahi mo nai*, nothing more to be said, unavoidable, useless.

**zembu** (or **zempan**), the whole.

**zempai**, total abolition.

**zen** (generally with honorific *o*), a kind of tray ; see p. 248.

**zen**, before (in compounds), as *shi-go-nen-zen*, four or five years ago.

**zen**, whole : *zenkwai*, whole meeting.

**zen**, virtue.

**zen**, a pair (of chopsticks).

**zen-aku**, good and/or evil.

**zeni**, coin, coppers, money.

**zennin**, a virtuous person.

**zenryō (na)**, virtuous, good.

**zentai**, the whole body, hence generally.

**zenzen**, altogether, quite.

**zetchō**, the summit of a mountain.

**zo**, an interjection : see pp. 239 and 55.

**zō**, an elephant.

**zōhei-kyoku**, a mint.

**zoku**, commonplace, vulgarity : *zoku na*, vulgar.

**zoku-zoku**, continuously.

**zombun**, the heart's content : *zombun ni suru*, to do as one likes (with a thing).

**zonji**, knowledge ; used in such phrases as *go zonji desū ka?* do you know ? *zonji-nagara*, I must own that...

**zonji-yori**, an opinion.

**zonjiru (3)**, to know.

**zōri**, a kind of straw sandals worn indoors.

**zōsa**, difficulty : always with a negative, as *zōsa mo nai*, there is

no difficulty.

**zotto suru** (irreg.), to start with surprise; also to be natural or pleasant.

**zu**, termination of the negative gerund, see p. 169.

**zubon**, trousers.

**zuibun**, a good deal, pretty (adverb), very.

**zure**, see *tsure*.

**zuru**, a verbal termin., see p. 226.

**zutsu**, (one, etc.) at a time, apiece, each, as *mitsu-zutsu*, three at a time.

**zutsū**, a headache : *zutsū ga suru*, to have a headache.

**zutto**, straight, quite, a great deal.

## SUBJECTS TREATED.

(Where several references, are given the most important reference is placed first. Subjects having only Japanese names, such as the *Kana*, the *Nigori*, and the various Postpositions, are not inserted here. They must be looked up in the Japanese-English Vocabulary, p. 489 *et seq.*)

Accent, 19.	Adjectives (form in <i>shi</i> ), 121
Accusative, 91, 201, 224.	122.
Active Constructions (preference for), 205, 216, 266, 278; 57, 58.	„ (gerund of), 128, 181.
Adjectives, 120; 44, 78, 225, 260, 261.	„ (in <i>beki</i> ), 121, 122; 41.
„ (adverbial form), 123; 120, 124, 126, 129.	„ (in <i>nai</i> ), 129, 130, 139, 168, 170, 171.
„ (attributive form), 121; 120, 126, 138, 140.	„ (in <i>rashii</i> ), 133.
„ (comparison of), 144; 121.	„ (in <i>shii</i> ), 128, 134.
„ (compound), 131.	„ (in <i>tai</i> ), 165, 183; 133, 134.
„ (conclusive form), 121, 122, 126.	„ (indefinite form), see adverbial form.
„ (derivative), 131.	„ (inflections), 120, 128.
„ (desiderative), 165, 183; 133, 134, 204.	„ (irregular), 125.
„ (form in <i>i</i> ), 120, 123, 124, 126.	„ (negative), 129, 130, 168, 170.
„ (form in <i>ki</i> ), 121, 179.	„ (of probability), 137, 165, 183.
„ (form in <i>ku</i> ), 122; 91, 123, 126, 138, 231.	„ (paradigms of), 126, 128, 129, 130.
„ (form in <i>kuba</i> ), 91.	„ (predicative form), 120, 121, 126, 138, 140.
„ (form in <i>ō</i> or <i>ū</i> ), 120, 126, 128, 222.	„ (primary inflections), 120, 126, 127.
	„ (quasi-), 135.
	„ (reduplicated), 134.

Adjectives (secondary inflections), 128.  
 „ (stems), 125 ; 124, 126, 127, 134, 226.  
 „ (tense and mood in), 128.  
 „ (verbs formed from), 134.  
 Adverbial Phrases, 236 ; 84, 220, 230, 233.  
 Adverbs, 231, 52 ; 45, 75, 82, 99, 120, 225, 230, 260, 271.  
 Adversative Constructions, 67, 83, 88, 93.  
 Affirmation, 234 ; 85.  
 Agglutination, 5, 29, 129, 134, 149—151, 153, 161, 165—170, 193, 210, 222, 226.  
 Aino Language, 5.  
 Altaic Languages, 5.  
 “Although” (how rendered), 243.  
 Ambiguous Constructions, 58, 60, 73.  
 “And” (how rendered), 242.  
 Animals (how addressed), 240.  
 „ (names of young), 32, 33.  
 Antithesis, 85, 91.  
 Aphæresis, 192.  
 Apposition, 77.  
 Article, 11.  
 “As” (how rendered), 70, 184, 243.  
 Attraction, 5.  
 Attributive Constructions, 56, 57, 76, 99, 120, 121, 132, 138, 140, 141, 275.  
 Augmentatives, 32, 143.  
 Auxiliary Numerals, 107, 113, 114, 115, 116.

Auxiliary (verbs), see Verbs.  
 B (letter), 21, 25, 162, 163.  
 Baby Language, 240.  
 Bad Language, 239.  
 Bases of Verbs, 151 ; 149—152, 154—160, 161, 165, 167.  
 “Because” (how rendered), 70.  
 “Become” (how rendered), 136, 185, 204.  
 Book Language, see Written Language.  
 “But” (how rendered), 186, 242.  
 “Can” (how rendered), 202, 206, 207.  
 “Cannot” (how rendered), 202—3.  
 Causatives, 212.  
 Certain Past, 166, 175 ; 57.  
 „ (of negative), 169, 204.  
 Certain Present or Future, 165, 172 ; 152, 154—160 ; also 57, 75, 132, 153, 222, 230.  
 Certain Present or Future (of negative), 169, 176, 195.  
 Ch (sound), 21, 25, 163, 164.  
 Changes in the Language, 6, 22, 23, 24, 25, 35, 101, 103, 117, 118, 121, 122, 124, 135, 151, 161, 163—5, 172, 180, 184, 231, 260.  
 Chinese (characters), 7, 225, 245.  
 „ (influence), 6—9, 34, 36, 61, 101, 170, 242, 271.  
 „ (pronunciation of), 7.  
 „ (terseness), 8, 33.  
 „ (words), 6—8, 21, 22, 30, 33, 34, 35, 37, 54, 103—106, 111, 112, 113, 117, 142, 170, 225, 226, 246,

- 258.
- Classical Japanese, see Written Language.
- Classifiers, 107.
- Comparison, 144 ; 90, 121.
- Compound (adjectives), 131.
- „ (nouns), 31.
- „ (tenses), 155, 191.
- „ (verbs), 217.
- Compounds, 31, 131, 217 ; also 17, 21, 22, 44, 101, 102, 108, 125, 137, 143.
- „ (Chinese), 21, 22, 33, 34, 35, 37.
- „ (co-ordinated), 33, 34, 220.
- „ (hybrid), 35, 106.
- „ (in word-building), 35.
- Concessive (idioms), 187.
- „ (mood), 166, 167, 186, 269.
- „ (mood negative), 169.
- Conclusive Forms, 121, 122, 132.
- Conditional Base, 152, 167, also 154—160, 153, 166.
- „ (base negative), 169.
- „ (mood), 166, 167, 184 ; 123, 175.
- „ (negative), 169.
- Conjugations, 152—160 ; 128.
- „ (first), 154, 161—5, 152 ; also 132, 164, 198, 206, 210, 212, 214, 226, 228, 229.
- Conjugations (interchanged), 164, 214.
- „ (of adjectives), 128
- 130.
- Conjugations (of verbs), 152—160.
- „ (second), 156, 152, 153 ; also 132, 198, 199, 206, 207, 212, 213, 214, 228, 229.
- „ (third), 157, 152, 153 ; also 132, 164, 198, 207, 212, 228, 229.
- Conjunctions, 242 ; 41, 42, 99, 230.
- Consonants, 16, 25.
- „ (double), 18.
- „ (peculiarities of certain), 25, 164.
- Construction, 260 ; 34, 35.
- „ (synthetic tendency of), 280—2.
- Continuative Tenses (in *te iru*, etc.), 155 ; 141.
- Contraction, 26, 104, 155.
- Correlation of Clauses, 178—181, 261, 264—6 ; also 123, 196.
- “ Could ” (how rendered), 186.
- Court Language, 241.
- D (letter), 21, 25, 163.
- Days of Month (how counted), 117.
- Dependent Clauses (how placed), 260.
- Desiderative Adjective, 165, 183 ; 133, 134, 204.
- Dialects, 8.
- Dictionaries, *Pref.*
- Diminutives, 32, 143.
- Diphthongs, 15.
- “ Either...or ” (how rendered), 69, 93, 224.
- Elision, 14, 104, 154, 155, 185, 194.



- Ellipsis, 268, 186 ; also 68, 83, 87, 97.
- Emphasis, 18, 19, 43, 85, 86, 87, 88, 90, 91, 97, 118, 122, 169, 195, 237—9, 268.
- Emphatic Particles, 73, 79, 136.
- English Influence, 5, 6, 22, 26, 60.
- Enumeration, 75, 80, 81, 101, 102, 224.
- Epenthetic Letters, 18, 24, 106, 199.
- Equals (how addressed), 244—257.
- Errors (common), 11, 50, 125, 142.
- Euphony, 23, 26, 105, 129, 152.
- Europeanisms, 5, 26, 236, 280, 367, 396.
- Exclamatory Particles, 85, 87, 93, 237, 239.
- Expletives, 237—240.
- F (letter), 16, 25, 164—5.
- Feminine, 27, 28.
- Frequentative Form, 167, 188 ; 128, 154—160.  
 „ (of negative), 169.
- Future Tense, 165, 168, 172, 190.  
 „ (compound), 191.
- G (letter), 16, 21, 162—3.
- Gender, 27, 28, 30, 32, 121.
- Genitive, 66, 76, 260.
- Gerund, 165, 178, 180, 265 ; also 60, 70, 100, 147, 190, 191, 192, 193, 194, 196, 203, 214, 230, 233, 261, 269.  
 „ (emphasised), 166, 182 ; 154—160.
- Gerund (of adjectives), 128, 181.  
 „ (negative), 169, 179.
- “Get” (how rendered), 198—200.
- H (letter), 16, 25.
- “Had better” (how rendered), 177.
- Honorifics, 244 ; 11, 37, 47, 143, 165, 189, 275, 276, 371.  
 „ (meaningless), 245, 248.  
 „ (used objectively), 247.
- Hours (counting of), 118.
- Humble Phraseology, 46, 249—257.
- Hyphens, 35, 106.
- Hypothetical Mood, 184 ; 166.
- “If” (how rendered), 84, 91, 186—6.
- Illative Tenses, 193.
- Imperative Mood, 167, 189, 252—4, 277 ; also 129, 151, 152.  
 „ (honorific), 252—4.  
 „ (negative), 168.
- Impersonality, 50.
- Impossibility (how expressed), 202—3.
- Improbable Past, 169.  
 „ (Present or Future), 168 ; 81.
- “In order to” (how rendered), 75.
- Indefinite Form, 165, 178, 264—6 ; also 31, 43, 60, 75, 88, 93, 110, 122, 132, 137, 150, 152, 153, 154—160, 195, 203, 220, 249, 261.
- Indicative Mood, 154—160, 172 ; also 57.
- Infinitive Mood, 178 ; 153, 179.
- Inflections (of adjectives), 120.  
 „ (of verbs), 149.
- Integration of Sentences, 280—2.
- Interjections, 236 ; 87, 92, 234.
- Interrogation, 278 ; 51, 52, 68, 87,

- 93, 113.  
 Interrogation, (negative), 235.  
 Inversion, 270; 118.  
 Irregular Verbs, 158-160, etc. (see Verbs).  
 Isolating Particle, 85.  
 "It would seem that" (how rendered), 183.  
 J (letter), 21, 25, 163.  
 "Just as" (how rendered), 42.  
 K (letter), 21, 162.  
 Korean Language, 5, 169.  
 Kyōto Dialect, 8, 125, 163, 164, 223, 241.  
 "Let" (how rendered), 213, 215.  
 Letter-changes, 20, 104, 161-5, 168, 171.  
 "Let us" (how rendered), 189.  
 Literature, 6, 9, 10, 484.  
 Long Sentences, 280; 3, 269.  
 Luchuan Language, *Pref.*, 5, 36, 169, 172.  
 M (letter), 24, 162-3.  
 Masculine, 27, 28.  
 "May" (how rendered), 69, 174, 188, 207.  
 Memorising (necessity for), 4, 5.  
 "Might" (how rendered), 69.  
 Military Words of Command, 189, 253.  
 Months (names of the), 116, 117.  
 Mood (in adjectives), 128, 130, 178.  
 „ (in verbs), 154-160, 165, 172, 178.  
 Mr., Mrs., Miss, 258-9.  
 "Must" (how rendered), 174-5; 122, 132, 183.  
 "Must not" (how rendered), 183.  
 N (letter), 17, 18, 23, 24, 25, 162, 168, 169.  
 Names (family), 36, 259.  
 „ (men's), 36, 259.  
 „ (of dogs), 125.  
 „ (of places), 36, 40, 41, 126.  
 „ (of shops), 40.  
 „ (of trees), 40.  
 „ (personal), 36, 256, 259.  
 „ (women's), 259.  
 "Need not" (how rendered), 188.  
 Negative (syntax of), 271-4.  
 „ (adjective *Nai*), 129, 130, 168, 171.  
 „ (base), 152, 154-160, 167; also, 153, 198, 212.  
 „ (conjugations), 129, 130, 155-160.  
 „ (question how answered), 235.  
 „ (tenses how formed), 167-170; 153.  
 „ (voice), 153, 155-160, 168, 179, 219, 272.  
 "Neither...nor" (how rendered), 72.  
 Ng (sound of), 16.  
 Nominative, 66, 89; 76, 86, 91, 201.  
 Nouns, 27; also 97, 101, 260, 269.  
 „ (abstract), 37, 38, 136.  
 Nouns (collective), 27.  
 „ (compound), 31, 137.  
 „ (how verbalised), 225.  
 „ (humble), 256.  
 „ (in *ki* and *gi*), 40.  
 „ (in *mi*), 38.  
 „ (in *sa*), 37, 38, 179.

- Nouns (in *ya*), 40.  
 „ (plain and honorific), 256—7.  
 „ (used as adjectives), 44, 135—140, 142.  
 „ (used as adverbs), 45, 231 3.  
 „ (used as postpositions), 97.  
 „ (verbal), 43 ; 31.  
 Number, 27, 29, 30, 32, 121, 149.  
 Numerals, 101.  
 „ (auxiliary), 107.  
 „ (cardinal), 101, 115, 116.  
 „ (Chinese), 103—7 ; 111, 112, 113, 115, 116.  
 „ (fractional), 118 ; 115.  
 „ (multiplicative), 118.  
 „ (ordinal), 115, 116.  
 Object (of verb), 260, 268.  
 “One” or “ones” (how rendered), 78, 96, 135, 144.  
 Onomatopes, 236 ; 82, 240.  
 “Or” (how rendered), 69, 93, 224.  
 “Ought” (how rendered), 41, 57, 177.  
 P (letter), 21, 22, 23, 25, 236.  
 “Pair” (various words for), 114.  
 Paradigms, 52, 126, 128—130, 154—160, 162, 229.  
 Participle, 165.  
 Particles, see Postpositions.  
 Parts of Speech, 10, 239, 231, 242.  
 Passive, 198, etc ; see Verbs.  
 Past Participle, 165.  
 „ (tenses), 166, 175, 184, 186 ; also 141.  
 Person, 46, 149, 244—6, 249.  
 Personification, 279.  
 Phonetic Decay, 22, 151, 161, 166, 168, 202, 233.  
 Place-names, 36, 143.  
 Pleonastic Constructions, 278.  
 Plural, 27, 29, 30, 48, 49.  
 Poetry, 484 ; 472.  
 Politeness (influence on grammar), 244 ; 46—7, 160.  
 Positive Voice, 153, 154, 156—160.  
 Possessive, 76.  
 Postpositions, 62 ; 10, 27, 49, 230, 232, 260, 269, 270.  
 „ (combined), 94 ; 76, 77.  
 Potential Verbs, see Verbs.  
 Predicative Constructions, 66, 77, 89, 90, 91, 121, 122, 138, 140, 141, 142, 143, 260, 274.  
 Prefixes, 27, 30, 37, 170.  
 Present Tense, see Certain Present.  
 Probable Past, 166, 175.  
 „ (of negative), 169.  
 „ present or future, 168.  
 „ „ (of negative), 168.  
 Pronouns, 46, 257.  
 „ (demonstrative), 51, 82.  
 „ (indefinite), 51, 52, 55, 142.  
 „ (interrogative), 51.  
 Pronouns (personal), 46, 245, 257, 267.  
 „ (possessive), 49.  
 „ (reflexive), 51.  
 „ (relative), 56.  
 „ (substantive and adjective forms), 53.

- Pronunciation, 12 ; *Pref.*, 7.  
 Prosody, 484.  
 "Provided" (how rendered), 242.  
 Quantity (vowel), 12—13, 484.  
 Quasi-adjectives, 135.  
     ,, (in *shīta*), 142 ; 141.  
     ,, (in *sō na*), 137.  
 Quasi-postpositions, 97.  
 Question and Answer, 235.  
 Quotation, 275.  
 R (letter), 17, 152, 162, 163.  
 Reduplication of Consonants, 18,  
     23, 24.  
     ,, (of stems), 134.  
     ,, (of words), 29, 230,  
         232, 240.  
 Reflexive (pronouns), 51.  
     ,, (verbs), 211.  
 Relation (ideas of), 27, 62, 77.  
 Relation to Other Languages, 5.  
 Relationship (degree of), 28,  
     256—7.  
 Relative Constructions, 56.  
 Romanisation, 12.  
 Roots of Verbs, 149—151, 209, 210.  
 S (letter), 17, 21, 25, 162, 164.  
 "Self" (how rendered), 51, 211.  
 Self-depreciatory Terms, 46, 244,  
     250—1, 255—7.  
 Semi-colloquial, 124, 125.  
 Sentence (structure of), 260.  
 Servants (how addressed), 47,  
     252—4.  
 Sh (sound), 25 ; 21, 162, 164.  
 "Should" (how rendered), 41, 132,  
     177, 186.  
 Silent Vowels, 14.  
 "Since" (how rendered), 70, 94.  
 Singular, 27, 29, 49.  
 "Sir" (no equivalent for), 258.  
 Slang, 8.  
 "So" (how rendered), 148.  
 Special Phraseology, 240—2.  
 Stems (of adjectives), 124—7, 134,  
     226.  
     ,, (of verbs), 149—152, 190, 210,  
         214, 228.  
     ,, (reduplicated), 134.  
 "Still more" (how rendered), 146.  
 Subject (of sentence), 261, 266 ;  
     89, 90, 91, 201, 279.  
 Suffixes, 5, 10, 29, 30, 38, 48, 120—  
     2, 133, 134, 149, 150, 153, 161,  
     165—170, 190, 193, 210, 219, 222,  
     225, 226, 261.  
 Superiors (how addressed), 244—  
     257.  
 Superlatives, 145, 146.  
 Supposition (how expressed), 184—  
     8.  
 Surds and Sonants, 20.  
 Surnames, 36, 259.  
 Syntax, 260.  
 Synthesis of Contradictories, 34.  
 T (letter), 25, 162, 163, 164.  
 Tense (anomalous use of), 176.  
     ,, (compound continuative),  
         155, 191 ; 141.  
     ,, (illative), 193.  
     ,, (in adjectives), 128, 130, 177,  
         178.  
     ,, (in verbs), 154—160, 165,  
         172 ; also 57, 149, 178, 191.  
     ,, (negative), 167—170, 191, 195.

- "Than" (how rendered), 94, 145.  
 "That" (conjunction), 82.  
 "There is," etc. (how rendered),  
     221, 222 ; 98.  
 "They say that" (how rendered),  
     58, 183.  
 "Though" (how rendered), 186.  
 Titles, 258.  
 Tōkyō Dialect, 8, 14, 15, 16, 17, 18,  
     20, 21, 23, 128, 163, 164, 168, 223.  
 Tones, 19.  
 "Too" (how rendered), 148.  
 Transitive and Intransitive Pairs of  
     Verbs, 208, 228.  
 Transliteration, 12, 225.  
 Ts (sound), 25 ; 21, 164.  
 Unfinished Sentences, 268 ; 82, 83,  
     237, 253.  
 Verbalisation of Nouns, 225.  
 Verbs, 149 ; 260, 261.  
     ,, (auxiliary), 190 ; 155, 223.  
     ,, (bases of), 151 ; 149—152,  
         154—160, 161, 165, 167.  
     ,, (cannot be omitted), 71.  
     ,, (causative), 212 ; 75, 134, 219.  
     ,, (compound), 217.  
     ,, (conclusive form), 132.  
     ,, (final omitted), 268.  
     ,, (formed from adjectives), 134,  
         226—7.  
     ,, (honorific), 249—254 ; 160,  
         171, 189.  
     ,, (humble), 251 ; 249, 250.  
     ,, (in *aru*), 190, 210.  
     ,, (in *eru*), 190, 210.  
     ,, (in *garu*), 134.  
     ,, (in *jiru*), 226.  
 Verbs (in *suru*), 225.  
     ,, (in *tagaru*), 134.  
     ,, (inchoative), 204, 218.  
     ,, (inflections of), 149—152.  
     ,, (intransitive), 205, 208 ; 191,  
         199, 204, 211, 227, 278.  
     ,, (irregular), 158—160, 170 ;  
         also 133, 198, 212.  
     ,, (liable to be confounded),  
         228.  
     ,, (may take postpositions),  
         66.  
     ,, (nature of Japanese), 149.  
     ,, (passive), 198, 203—5, 278 ;  
         also 57, 58, 75, 133, 134,  
         190, 191, 207, 208, 213,  
         216, 219, 227, 266.  
     ,, (periphrasis with), 191—7.  
     ,, (plain and honorific), 249,  
         251.  
     ,, (potential), 201, 207, 219,  
         250.  
     ,, (prepositional), how rendered,  
         217.  
     ,, (reflexive), 211.  
     ,, (stems of), 149—152, 190.  
     ,, (substantive), see Verb- "to  
         Be."  
     ,, ("to Be"), 221 ; also 62—5,  
         71, 98, 120, 124, 126, 128,  
         129, 136, 138, 190, 191,  
         197.  
     ,, ("to Do"), 224 ; 195.  
     ,, ("to Have"), 221 ; 203, 216.  
     ,, (transitive), 206, 208, 214,  
         215, 227, 279.  
     ,, (used as adjectives), 135, 140,



- 149.
- Verbs (used as nouns), 31, 43, 149.
- „ (used as other parts of speech), 230.
- „ (with *sō* suffixed), 137, 183.
- „ (with stems in *s*), 210, 214.
- “Very” (how rendered), 147, 148.
- Vowels, 12, 25.
- „ (crasis of), 15, 124.
- „ (harmony of), 5.
- „ (long and short), 13, 168.
- „ (quiescent), 14, 18, 19.
- „ (stems), 124, 162, 163, 164.
- „ (strengthening of), 24, 102.
- Vulgarisms, 8, 15, 18, 19, 46, 48, 64, 83, 107, 122, 124, 161.
- W (letter), 17, 25, 164—5.
- Western Peculiarities, 15, 17, 21, 163, 168, 380, 384, 392.
- “When” (how rendered), 41, 42, 84—184.
- “Whether” (how rendered), 69.
- “While” (how rendered), 41, 42, 242—3.
- “Without” (how rendered), 129, 188.
- Women (words peculiar to), 47, 238—241.
- Women’s names, 259.
- “Wonder” (how rendered), 175.
- Word-building, 35.
- “Would” (how rendered), 186.
- Writing (system of), 9; *Pref.*
- Written Language, 9, 10; also 46, 51, 52, 57, 60, 73, 76, 91, 93, 112, 118, 121, 122, 124, 132, 135, 136, 161, 164, 165, 166, 168, 169, 178, 180, 184, 185, 202, 203, 212, 224, 226, 239, 241, 257.
- Y (letter), 17, 25.
- Year-names, 116.
- “Yes” and “no,” 234.
- Z (letter), 18, 21, 25.

## BY THE SAME AUTHOR.

---

*A Practical Introduction to the Study of Japanese Writing (Moji no Shirube)*, 1 Vol., 4to, 2nd Edit.

*Things Japanese*, 1 Vol., crown 8vo., 5th Edit.

*Essay in Aid of a Grammar and Dictionary of the Luchuan Language.* (Published as Supplement to Vol. XXIII of the "Transactions of the Asiatic Society of Japan.")

*The Language, Mythology, and Geographical Nomenclature of Japan, Viewed in the Light of Aino Studies*, 1 Vol. (Published as a Memoir of the Literature College of the Imperial University of Japan.)

*A Translation of the "Kojiki," or "Records of Ancient Matters," with Introduction and Commentary*, 1 Vol. (Published as Supplement to Vol. X of the "Transactions of the Asiatic Society of Japan.")

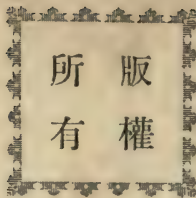
**In Collaboration with W. B. Mason, Esq.**

*Murray's Handbook for Japan*, 1 Vol., crown 8vo., 8th Edit.

PRINTED BY THE SHŪEISHA, TŌKYŌ.

明治四十一年十月廿五日	明治四十一年十月二十日	明治三十一年一月一日	明治二十二年五月二十日	明治二十一年十月廿二日
四版發行	四版發行	三版印刷并發行	再版印刷并發行	初版印刷并發行

定價金五圓



著者兼  
發行者

神奈川縣相模國溫泉村宮ノ下富士屋ホテル  
英國人

東京帝國大學名譽教師

ビー、エツチ、チャムブレン

東京市牛込區市ヶ谷加賀町一丁目十二番地

印刷者

青木弘

東京市牛込區市ヶ谷加賀町一丁目十二番地

印刷所

株式會社 秀英舍第一工場

橫濱市山下町六十番

發賣所

ケリ、ウォルシ 商會







**RETURN EAST ASIATIC LIBRARY****TO** → 208 Durant Hall

642-2556

LOAN PERIOD 1 <b>1 MONTH</b>	2	3
4	5	6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

**DUE AS STAMPED BELOW**

JAN 03 1985 <b>REC'D</b>	REC'D APR 05 2002	
DEC 10 1984 <b>E.A.L.</b>	EAL	
DEC 15 1987 <b>REC'D</b>		
DEC 16 1987 <b>EAL</b>		
DEC 19 '92 <b>REC'D</b>		
MAR 01 1993		
<b>EAL</b> APR 01 2003		

UNIVERSITY OF CALIFORNIA, BERKELEY  
FORM NO. DD9, 38m, 4'77 BERKELEY, CA 94720

